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JAMES MELTON

New York—October, 1954:

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(soloist with New York Philharmonic-Symphony, Stokowski conducting.)

New York Times

New York—December, 1954:

"A stirring performance . . . given a rousing ovation for a reading that combined power and poetry."

(soloist with New York Philharmonic-Symphony, Szell conducting.)

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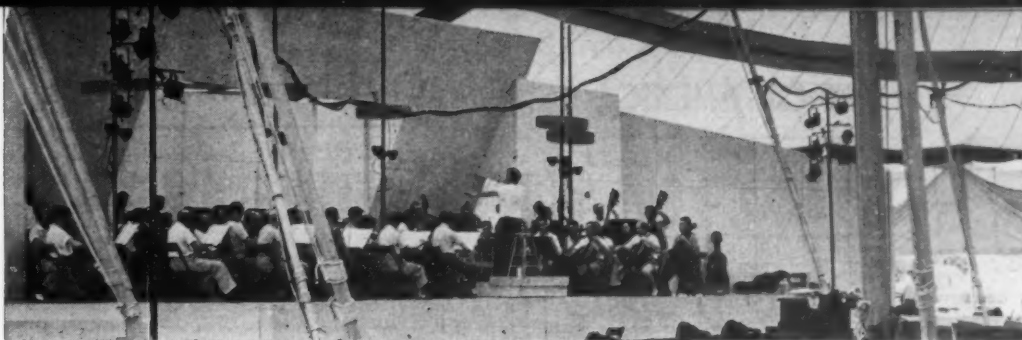
By FRANK MILBURN, JR.

Ellenville, N. Y.

IN a colorful tent on a green hill above the town of Ellenville the first concert of the Empire State Music Festival took place on Aug. 3. It was a festive occasion not only because it was a good concert by an important orchestra (the Symphony of the Air) under a distinguished conductor (Eduard van Beinum), but also because it marked what may well be the beginning of a major cultural project in the state of New York. The festival, which is scheduled to run through Sept. 4, will offer regular concerts by the Symphony of the Air, opera, dance, and drama.

Ellenville, itself, is a good spot for a festival. A few hours drive from New York City, it is in the heart of the Catskill country, and the performances will be able to draw visitors from the many resorts in the vicinity. The amphitheater

Eduard van Beinum conducts an Empire State Festival rehearsal



Empire State Music Festival Inaugurated

is located in a secluded spot — not plagued by the noises (except the melodious crickets) that are the rule in many an outdoor performance.

The festival grounds appear modest at first glance — a cleared area surrounded by trees. But the terrain, now titled Greensmoor, is a natural site for an outdoor theater. The seating arrangement is divided into three parts: the circular white tent decorated with yellow and blue stripes that seats 2,000, a section outside the tent that seats another 2,000, and the large lawn that can accommodate 2,000 or more.

The stage, designed by Frederick J. Kiesler, is a practical one. It combines the proscenium stage with the theater-in-the-round and is divided into sections that can be arranged into many combinations. The acoustics are surprisingly good, particularly outside the tent where one would not expect them to be. Inside the tent, however, the problem of a homogeneous sound is not yet completely solved, for the orchestra tended to outweigh the singers in the Aug. 4 performance of "La Bohème".

The idea for the festival was originated by Jascha Rushkin, violinist with the Symphony of the Air, two years ago, and he suggested to John Brownlee, Metropolitan Opera baritone, that the Shawangunk mountains would be an ideal site. Mr. Rushkin even offered 40 acres of his own land near New Paltz, N. Y., as a location at a rental of \$1 a year. But later, when it seemed that the plans to have the festival in New Paltz were falling through, an Ellenville group persuaded festival heads to bring the event to their town.

When this was decided, preparations were completed with amazing speed. In about a month's time, roads were built, the area cleared, parking lots constructed, and power lines brought in. Even a few minutes before the opening concert a few workmen were still

busy around the amphitheater. Future plans call for a permanent theater, a housed stage, a cafeteria, and a terrace.

The board of directors — which includes Mr. Brownlee, Mr. Rushkin, Jerome Hershon, and Frank Forest, former opera singer now retired, who was recently named general manager of the festival — and the community organizations involved should certainly be proud of their efforts judging from the splendid success of the first night's program. The concert was preceded by a brief ceremony that included the introduction of various state and local officials and speeches by Eugene Glusker, mayor of Ellenville; Arthur H. Wicks, state senator; and Baron S. G. M. Van Voorst Tot Voorst, The Netherlands acting ambassador to the United States.

The musical portion listed Beethoven's "Leonore" Overture No. 3 and Eighth Symphony and Brahms's First Symphony. Though the Beethoven Symphony was too heavily handled and lacked humor, the Brahms, particularly in the final movement received an inspired reading.

The next evening "La Bohème", the festival's first operatic presentation, was given before a delighted audience of around 4,000. The work was performed without scenery, but the props, the colorful

(Continued on page 32)



Empire State Festival officials discuss architectural plans. From left to right, Basil Langton, executive co-ordinator; Frederick J. Kiesler, architect; and Jascha S. Rushkin, Jerome Hershon, Frank Forest, and John Brownlee, directors

Joel

Berkshire Festival Broadened in Scope

Lenox, Mass.

SAVING the emphasis on "A Season of Beethoven" for the third weekend, the Berkshire Festival at Tanglewood reverted to its so-called Bach-Mozart series of chamber-orchestra concerts in the Theater Concert Hall for the first two week ends, beginning July 8. Charles Munch lined up the first program according to traditional procedure — with one important difference: he included a contemporary work. This is a variation of growing significance. Under Mr. Munch's direction the scope of these concerts is broadening.

Stravinsky's ballet score "Orpheus" struck the contemporary note. Though well-received, the performance of this music drew much less applause than that of the "hallowed" composers Bach and Mozart. Beginning with the Sinfonia from the "Easter" Oratorio, Mr. Munch gave this and

the Suite No. 2 in B minor the virile quality so characteristic of his playing of Bach. The performance of the former achieved a note of jubilation; the latter plumbed the depths as well. Roger Voisin's solo trumpet and Doriot Anthony Dwyer's flute solo in the suite won special distinction.

Mozart's "Prague" Symphony completed the program. The conductor's dynamic drive may have pushed the music beyond the limitations of 18th-century style, but the balance he achieved between strong fortes and exquisite pianissimos created a proportion quite convincing. It was a memorable performance.

Thor Johnson made his official Tanglewood debut conducting the Saturday night concert. The program opened with Handel's Concerto Grosso, Op. 6, No. 12, featured Haydn's Sinfonie Concertante for violin, cello, oboe and bassoon, and his Symphony No.

98, and injected the contemporary idiom with Hindemith's "Der Schwanendreher", with Joseph De Pasquale as the viola soloist. Mr. Johnson conducted well-disciplined performances indicative of style yet restrained in interpretation. The Haydn came through most successfully.

The week end reached a logical peak in a reverent performance of Bach's B minor Mass. Heard in a chamber-music framework with 35 members of the Boston Symphony and 85 members of the Harvard Glee Club and Radcliffe Choral Society, the music acquired a singularly moving intimacy and eloquence at the heart of the Credo. Mr. Munch's penchant for contrasts courted reservations, yet appeared unobjectionable in the intensity of his humility. Singing the solos were Adele Addison, soprano; Florence Kopleff, contralto; John McCollum, tenor; and Donald Gramm, bass. The young

chorus sang exultantly and well.

Leonard Bernstein returned after the absence of a year to open the second week end with an all-Mozart program. Though functioning as both conductor and piano soloist, he conveyed the impression that the music came first. Indeed, the concert marked the emergence of a much finer conductor, more refined in approach, gesture, and interpretation. His part of the program included the Overture to "Don Giovanni", the "Linz" Symphony, and the G major Piano Concerto, K. 453. The less familiar "Linz" Symphony made grateful listening, for Mr. Bernstein played it with considerable insight.

Jennie Tourel sang three numbers: an aria from the opera "Idomeneo"; "Al desio, di chi t'adora", K. 577; and "Non temer, amato bene", K. 505, with Mr. Bernstein playing the piano obbligato. She sang these with all her

(Continued on page 31)

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Criticizing the Critics

CRITICIZING the critics is good sport and the critics unquestionably are fair game. Laymen as well as professional musicians delight in it and their favorite gambit is the Letters to the Editor. We receive our share of these, criticizing our critics as well as critics for other newspapers and magazines everywhere.

One of the more recent ones comes from a gentleman who is an official of a music association in Texas. He is disturbed, he says, "by the increasing number of persons doing reviews for newspapers who seem to be immature musically and emotionally," and, he adds, "I have read reviews that are a disgrace to the paper and the reviewer."

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We all are prone to consider a critic who does not agree with us a bad critic and we are likely to seek in the printed review simply a confirmation of our own prejudices. What we should be looking for is the expression of an individual, original opinion, coinciding or not with our own, to give us something to chew upon.

In questions of art, as in politics, every man is entitled to his own opinion, and it is the differences that keep things lively and interesting. Think how much music would never

be performed and how many musicians would be without jobs if everyone agreed precisely as to what is good and what isn't!

Our Texas gentleman, however, objects not to the "competent, professional critic", but to the critic frequently found on small-town newspapers who gets the occasional music assignments along with his regular job, which may be the society page or the city-hall beat. He rarely is possessed of much musical education or experience, and many an atrocity of judgment has emerged from his typewriter. He can contribute little so far as true criticism is concerned to either his paper or his community.

Turning to Shaw again: "It is easy enough from the first to distinguish between what is pleasant or unpleasant, accurate or inaccurate in a performance; but when great artists have to be dealt with, only keenly analytic observation and comparison of them with artists who, however agreeable, are not great, can enable a critic to distinguish between what everybody can do and what only a few can do, and to get his valuations right accordingly."

PARADOXICALLY, however, the incompetent critic can be of considerable value to the performing artist. For the less he knows the more is he likely to express the opinions and reactions of the layman—the average person in the audience. And since he is the one member of the audience who can without embarrassment and in print confront the artist with his candid opinion of the performance, he may very well be providing the artist with valuable information as to the nature of the latter's success (or failure) in his bailiwick. To the extent that this is meaningful, the critic's dicta should not be taken lightly in Texas nor anywhere else.

Music Breaks More Barriers

PERHAPS the greatest tribute that has been paid to the social and political significance of music in our time is the universal enthusiasm that has greeted recent negotiations for an exchange between Russian and American artists. At the end of July it was announced that Emil Gilels, Russian pianist, is expected to make his American debut in Carnegie Hall in New York this fall, and that the famous Russian violinist David Oistrakh is expected to appear there in March. Yehudi Menuhin, who visited Russia in 1945 and who has been active in promoting this artistic exchange, plans to give three concerts in Moscow next May.

The easing of tension between the two great powers and the loosening of cautious restrictions on both sides has given encouragement to artists to take up the task of bringing the two peoples closer together. Robert Breen, director of the American company performing

Gershwin's "Porgy and Bess", which has already appeared with triumphant success in many cities on four continents, has offered to take the troupe to Russia and Eastern Europe. In a letter sent to Secretary of State Dulles, he quoted the all-Negro company as being "willing and eager" to appear there, for they "sincerely believe that the United States will be proud of the result of such a mission".

ON July 23, the Boston Symphony, which is planning a European trip in September, 1956, offered to appear in Russia and her satellite countries. Henry B. Cabot, president of the trustees, issued a statement: "We welcome the President's suggestion to help remove the Iron Curtain by a cultural and intellectual exchange with the Soviet Union. The Boston Symphony is ready and eager, if the President wishes, to be the first American orchestra to play in Moscow."



On The Front Cover

JAMES MELTON

JAMES MELTON, one of America's most popular tenors, was born in Moultrie, Ga., and received his early education in Florida. He later studied at the Universities of Florida and Georgia and at Ward Belmont Conservatory, where his teacher was Gaetano de Luca. After coming to New York City in 1927, Mr. Melton began a radio career that was to

bring his voice into millions of American homes. He was a member of the Revelers, the famous vocal quartet, and his many radio appearances also include engagements on The Telephone Hour and The Harvest of Stars. After coaching with the late Angelo Canarutto, he made his debut with the Cincinnati Zoo Opera; and he first appeared at the Metropolitan Opera, as Tamino, in "The Magic Flute", on Dec. 7, 1942. Known to many for his television performances, the tenor appears regularly in recital throughout the country. Among his many RCA Victor recordings are excerpts from "Madama Butterfly", "Carmen", and "Die Fledermaus", a collection of religious and of Foster songs. He now lives in Greenwich, N. Y., with his wife and daughter. Mr. Melton is a noted collector of old automobiles, about which he has written a book titled "Bright Wheels Rolling". (Photograph by Anthony DiGesù, New York, N. Y.)



By CECIL SMITH

THE people who run Glyndebourne are already gritting their teeth at the thought of the duty they must perform in 1956. For 1956 is, as nobody will be allowed to forget anywhere in the world of western music, the bicentenary of Mozart's birth. And Glyndebourne owes Mozart a heavy debt.

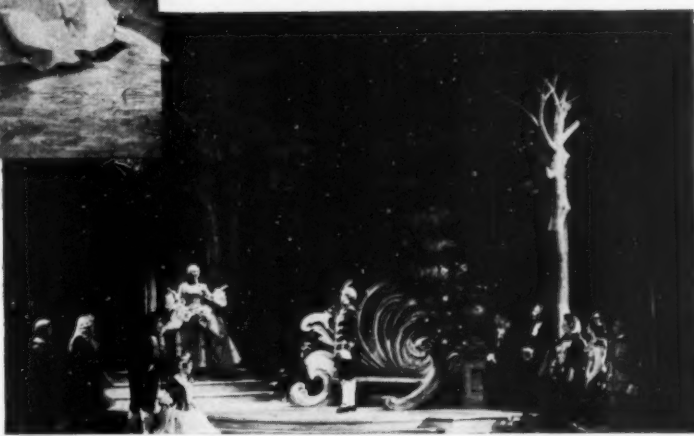
It was Mozart, with "La Nozze di Figaro" and "Così fan tutte", who provided material for the first season of opera in Sussex back in 1934. It was through their singularly successful harmonizing of the musical and visual factors of the Mozart operas that Fritz Busch and Carl Ebert, before the war, created Glyndebourne's international reputation. To be sure, Verdi, Rossini, Gluck, and even Busoni and Stravinsky have also figured in the repertory—increasingly in recent years. But in 1956 the management feels that it is right—indeed, inevitable—to return to the original conception of Glyndebourne as a Mozart festival.

Six Operas Chosen

Accordingly, six operas will be given—"Figaro", "Don Giovanni", "Die Zauberflöte", "Così fan tutte", "Die Entführung aus dem Serail", and "Idomeneo"—all in the original Italian or German, as the case may be. It is anybody's guess where the singers and conductors to do them all properly will come from, in a summer when everyone else will also be bidding for the best Mozartian performers; but Glyndebourne recognizes its obligation and intends to fulfil it.

The season will be extended from the customary six weeks to two full months (June and July). The company will not visit the Edinburgh Festival (the Hamburg State Opera will come to Edinburgh instead), but it will experiment with a short season in Liverpool at the end of the summer.

Meanwhile the 1955 repertoire consisted of two Mozart operas ("Figaro" and "Don Giovanni"), two by Rossini ("Le Comte Ory" and "Il Barbiere di Siviglia"), and Stravinsky's "The Rake's Progress". The Edinburgh schedule, about which I shall be writing in a later issue, includes a new production of Verdi's "Falstaff", with Fernando Corena in the title role; a revival of "La Forza del Destino", with



The new production, designed by Oliver Messel, of "The Marriage of Figaro" at Glyndebourne: Above, the final scene. Upper left, Frances Bible as Cherubino and Sena Jurinac as the Countess

Sena Jurinac singing Donna Leonora for the first time; and "Il Barbiere".

"Figaro" was a new production, designed by Oliver Messel (who has done more of the Glyndebourne décors than any other artist), conducted by Vittorio Gui, and directed by Carl Ebert. More distinguished casts than the one assembled this year have often been heard both at Glyndebourne and elsewhere. But the Messel sets, especially for the Countess' boudoir and the great hall in the third act, were among the happiest of his countless rococo imaginings. Mr. Ebert kept the action exactly funny enough or serious enough at all times; in this he was aided by the sensitivity of Miss Jurinac, whose Countess (a new part for her at Glyndebourne) was delightfully young and alive, yet always aware that marriage was essentially a serious business, whatever her noble husband might think about the matter.

Younger Mozartians

Sesto Bruscantini, as Figaro, was also admirably responsive to the nuances of the stage direction. Franco Calabrese, a young Italian bass rapidly on the way up, brought stunning Latin handsomeness and a most beautiful, smooth voice to the role of the Count, but it was not until toward the end of the season that he began to limber up enough to make either the music or the action mean much. The Susanna was Elena Rizzieri, a young Italian singer with a hard but gleaming voice whose Cio-Cio-San I rather admired when I heard it two years ago. She seems to be making a persuasive bid to take over some of the lyric-soubrette parts now left vacant by the disintegration of Alda Noni's voice; her Italianate Susanna was bright and likeable, though decidedly lower-class (which does not matter

compared to the more tasteful sportiveness of the Seefried-type Vienna Susanna. In all but the last two performances Frances Bible was the altogether beguiling Cherubino. Then she was replaced by Risë Stevens.

It was a cast with diverse vocal qualities and musical backgrounds, but Mr. Gui worked a miracle, and infused the whole performance with his own special blend of affection and taste.

Dubious "Giovanni"

"Don Giovanni" was doomed to partial failure by the presence in the lead of Giuseppe Valdengo, surely as uninteresting a Don as the world can provide. But it gained a partial triumph through Miss Jurinac's Donna Anna, in every regard the finest I have encountered in a number of years. Lucine Amara was not at her best as Donna Elvira, alternating between a pallid little-girl voice and a forced and unlovely spinto delivery, and leaving the fioriture only half accomplished. Genevieve Warner, summoned when Graziella Sciutti's pregnancy made her unstageworthy sooner than had been expected, was an inadequate Zerlina.

From nearer home came Geraint Evans and Thomas Hemsley, admirable as Leporello and Masetto. John Pritchard, a conductor of limited theatrical flair, did not measure up to the standard Glyndebourne should uphold. Peter Ebert, however, took over successfully the stage direction, adding apposite touches of his own to the general plan devised last year by his father, Carl Ebert.

Mr. Gui's "Barbiere"—the best conducted in the world, I should think—had two changes of cast from last year. Gianna d'Angelo, 23-year-old American soprano, sang Rosina, and Cristiano Dalamangas, a veteran of the Italian thea-

ters, appeared as Don Basilio. Miss D'Angelo, a pupil of Toti dal Monte, was enormously impressive. Now and again a phrase or a single note sounded unfinished, but, all in all, she was already as well-schooled a young coloratura as could reasonably be desired. Her voice had the clear, frontal Dal Monte placement, with a clean cutting edge to the tone that did not destroy its sweetness, and a delightfully even scale, up and down which she moved with speed and exactness and with never a trace of huh-huh-huh between the notes. She phrased Rosina's music charmingly, and had something to say vocally in the low and middle register, yet she could also reach a stunningly resonant high F and stay on it quite a long time. She was vivacious and personable, and knowledgeable about the stage. She intends to study further, which is the right thing for her to do if she hopes to consolidate her present gains. If I were Rudolf Bing, I should keep her in mind for 1957-58.

About Mr. Dalamangas little need be said, beyond recording the fact that he would have been at home in the old Salmaggi performances in Brooklyn.

The revivals of "Le Comte Ory" and "The Rake's Progress" were peopled almost entirely by acceptable folk—though the substitution of Mr. Valdengo for Mr. Bruscantini, who appeared last year, in "Ory" did nothing for the opera. The Stravinsky opera sounded even better than it has before, in Paul Sacher's fine reading, with Richard Lewis and Elsie Morison as a Tom and an Anne who are not, I am sure, surpassed elsewhere.

"Turandot" at Covent Garden

The Covent Garden opera season continued until toward the end of July, ending with a production of Puccini's "Turandot", with Gertrud Grob-Prandl as a loudly unmusical princess; Adèle Leigh as a touching Liù; and James Johnston as a very musical Calaf, singing with a confident, ringing tonal beauty that confounded those who suppose that his career should be ending because he has reached his middle fifties. There was a remarkable heroine in Bizet's "Carmen"—Mariana Radev of the Yugoslav Opera in Zagreb. Her powerful, superbly sung performance had a specific gravity I cannot remember encountering since Bruna Castagna.

In the second "Ring" cycle James Pease, supplanting Hans Hotter as Wotan, showed that he has now acquired real Wagnerian authority; and Hilde Konetzni, taking over the role of Sieglinde in "Die Walküre" from the indisposed Leonie Rysanek, was stu-

(Continued on page 26)

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Our Texas gentleman, however, objects not to the "competent, professional critic", but to the critic frequently found on small-town newspapers who gets the occasional music assignments along with his regular job, which may be the society page or the city-hall beat. He rarely is possessed of much musical education or experience, and many an atrocity of judgment has emerged from his typewriter. He can contribute little so far as true criticism is concerned to either his paper or his community.

Turning to Shaw again: "It is easy enough from the first to distinguish between what is pleasant or unpleasant, accurate or inaccurate in a performance; but when great artists have to be dealt with, only keenly analytic observation and comparison of them with artists who, however agreeable, are not great, can enable a critic to distinguish between what everybody can do and what only a few can do, and to get his valuations right accordingly."

PARADOXICALLY, however, the incompetent critic can be of considerable value to the performing artist. For the less he knows the more is he likely to express the opinions and reactions of the layman—the average person in the audience. And since he is the one member of the audience who can without embarrassment and in print confront the artist with his candid opinion of the performance, he may very well be providing the artist with valuable information as to the nature of the latter's success (or failure) in his bailiwick. To the extent that this is meaningful, the critic's dicta should not be taken lightly in Texas nor anywhere else.

Music Breaks More Barriers

PERHAPS the greatest tribute that has been paid to the social and political significance of music in our time is the universal enthusiasm that has greeted recent negotiations for an exchange between Russian and American artists. At the end of July it was announced that Emil Gilels, Russian pianist, is expected to make his American debut in Carnegie Hall in New York this fall, and that the famous Russian violinist David Oistrakh is expected to appear there in March. Yehudi Meuhin, who visited Russia in 1945 and who has been active in promoting this artistic exchange, plans to give three concerts in Moscow next May.

The easing of tension between the two great powers and the loosening of cautious restrictions on both sides has given encouragement to artists to take up the task of bringing the two peoples closer together. Robert Breen, director of the American company performing

Gershwin's "Porgy and Bess", which has already appeared with triumphant success in many cities on four continents, has offered to take the troupe to Russia and Eastern Europe. In a letter sent to Secretary of State Dulles, he quoted the all-Negro company as being "willing and eager" to appear there, for they "sincerely believe that the United States will be proud of the result of such a mission".

ON July 23, the Boston Symphony, which is planning a European trip in September, 1956, offered to appear in Russia and her satellite countries. Henry B. Cabot, president of the trustees, issued a statement: "We welcome the President's suggestion to help remove the Iron Curtain by a cultural and intellectual exchange with the Soviet Union. The Boston Symphony is ready and eager, if the President wishes, to be the first American orchestra to play in Moscow."



On The
Front Cover

JAMES
MELTON

JAMES MELTON, one of America's most popular tenors, was born in Moultrie, Ga., and received his early education in Florida. He later studied at the Universities of Florida and Georgia and at Ward Belmont Conservatory, where his teacher was Gaetano de Luca. After coming to New York City in 1927, Mr. Melton began a radio career that was to

bring his voice into millions of American homes. He was a member of the Revelers, the famous vocal quartet, and his many radio appearances also include engagements on The Telephone Hour and The Harvest of Stars. After coaching with the late Angelo Canarutto, he made his debut with the Cincinnati Zoo Opera; and he first appeared at the Metropolitan Opera, as Tamino, in "The Magic Flute", on Dec. 7, 1942. Known to many for his television performances, the tenor appears regularly in recital throughout the country. Among his many RCA Victor recordings are excerpts from "Madama Butterfly", "Carmen", and "Die Fledermaus", a collection of religious and of Foster songs. He now lives in Greenwich, N. Y., with his wife and daughter. Mr. Melton is a noted collector of old automobiles, about which he has written a book titled "Bright Wheels Rolling". (Photograph by Anthony DiGesù, New York, N. Y.)



By CECIL SMITH

THE people who run Glyndebourne are already gritting their teeth at the thought of the duty they must perform in 1956. For 1956 is, as nobody will be allowed to forget anywhere in the world of western music, the bicentenary of Mozart's birth. And Glyndebourne owes Mozart a heavy debt.

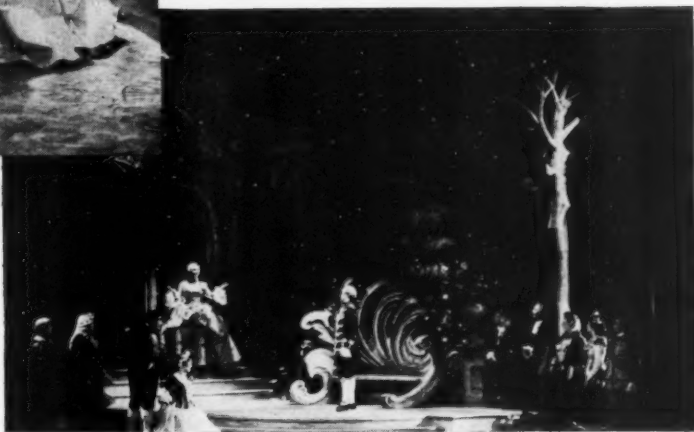
It was Mozart, with "La Nozze di Figaro" and "Così fan tutte", who provided material for the first season of opera in Sussex back in 1934. It was through their singularly successful harmonizing of the musical and visual factors of the Mozart operas that Fritz Busch and Carl Ebert, before the war, created Glyndebourne's international reputation. To be sure, Verdi, Rossini, Gluck, and even Busoni and Stravinsky have also figured in the repertory—increasingly in recent years. But in 1956 the management feels that it is right—indeed, inevitable—to return to the original conception of Glyndebourne as a Mozart festival.

Six Operas Chosen

Accordingly, six operas will be given—"Figaro", "Don Giovanni", "Die Zauberflöte", "Così fan tutte", "Die Entführung aus dem Serail", and "Idomeneo"—all in the original Italian or German, as the case may be. It is anybody's guess where the singers and conductors to do them all properly will come from, in a summer when everyone else will also be bidding for the best Mozartian performers; but Glyndebourne recognizes its obligation and intends to fulfil it.

The season will be extended from the customary six weeks to two full months (June and July). The company will not visit the Edinburgh Festival (the Hamburg State Opera will come to Edinburgh instead), but it will experiment with a short season in Liverpool at the end of the summer.

Meanwhile the 1955 repertoire consisted of two Mozart operas ("Figaro" and "Don Giovanni"), two by Rossini ("Le Comte Ory" and "Il Barbiere di Siviglia"), and Stravinsky's "The Rake's Progress". The Edinburgh schedule, about which I shall be writing in a later issue, includes a new production of Verdi's "Falstaff", with Fernando Corena in the title role; a revival of "La Forza del Destino", with



The new production, designed by Oliver Messel, of "The Marriage of Figaro" at Glyndebourne: Above, the final scene. Upper left, Frances Bible as Cherubino and Sena Jurinac as the Countess

Sena Jurinac singing Donna Leonora for the first time; and "Il Barbiere".

"Figaro" was a new production, designed by Oliver Messel (who has done more of the Glyndebourne décors than any other artist), conducted by Vittorio Gui, and directed by Carl Ebert. More distinguished casts than the one assembled this year have often been heard both at Glyndebourne and elsewhere. But the Messel sets, especially for the Countess' boudoir and the great hall in the third act, were among the happiest of his countless rococo imaginings. Mr. Ebert kept the action exactly funny enough or serious enough at all times; in this he was aided by the sensitivity of Miss Jurinac, whose Countess (a new part for her at Glyndebourne) was delightfully young and alive, yet always aware that marriage was essentially a serious business, whatever her noble husband might think about the matter.

Younger Mozartians

Sesto Bruscantini, as Figaro, was also admirably responsive to the nuances of the stage direction. Franco Calabrese, a young Italian bass rapidly on the way up, brought stunning Latin handsomeness and a most beautiful, smooth voice to the role of the Count, but it was not until toward the end of the season that he began to limber up enough to make either the music or the action mean much. The Susanna was Elena Rizzieri, a young Italian singer with a hard but gleaming voice whose Cio-Cio-San I rather admired when I heard it two years ago. She seems to be making a persuasive bid to take over some of the lyric-soubrette parts now left vacant by the disintegration of Alda Noni's voice; her Italianate Susanna was bright and likeable, though decidedly lower-class (which does not matter)

compared to the more tasteful sportiveness of the Seefried-type Vienna Susanna. In all but the last two performances Frances Bible was the altogether beguiling Cherubino. Then she was replaced by Risé Stevens.

It was a cast with diverse vocal qualities and musical backgrounds, but Mr. Gui worked a miracle, and infused the whole performance with his own special blend of affection and taste.

Dubious "Giovanni"

"Don Giovanni" was doomed to partial failure by the presence in the lead of Giuseppe Valdengo, surely as uninteresting a Don as the world can provide. But it gained a partial triumph through Miss Jurinac's Donna Anna, in every regard the finest I have encountered in a number of years. Lucine Amara was not at her best as Donna Elvira, alternating between a pallid little-girl voice and a forced and unlovely spinto delivery, and leaving the fioriture only half accomplished. Genevieve Warner, summoned when Graziella Sciutti's pregnancy made her unstageworthy sooner than had been expected, was an inadequate Zerlina.

From nearer home came Geraint Evans and Thomas Hemsley, admirable as Leporello and Masetto. John Pritchard, a conductor of limited theatrical flair, did not measure up to the standard Glyndebourne should uphold. Peter Ebert, however, took over successfully the stage direction, adding apposite touches of his own to the general plan devised last year by his father, Carl Ebert.

Mr. Gui's "Barbiere"—the best conducted in the world, I should think—had two changes of cast from last year. Gianna d'Angelo, 23-year-old American soprano, sang Rosina, and Cristiano Dalaman-

ters, appeared as Don Basilio. Miss D'Angelo, a pupil of Toti dal Monte, was enormously impressive. Now and again a phrase or a single note sounded unfinished, but, all in all, she was already as well-schooled a young coloratura as could reasonably be desired. Her voice had the clear, frontal Dal Monte placement, with a clean cutting edge to the tone that did not destroy its sweetness, and a delightfully even scale, up and down which she moved with speed and exactness and with never a trace of huh-huh-huh between the notes. She phrased Rosina's music charmingly, and had something to say vocally in the low and middle register, yet she could also reach a stunningly resonant high F and stay on it quite a long time. She was vivacious and personable, and knowledgeable about the stage. She intends to study further, which is the right thing for her to do if she hopes to consolidate her present gains. If I were Rudolf Bing, I should keep her in mind for 1957-58.

About Mr. Dalamanas little need be said, beyond recording the fact that he would have been at home in the old Salmaggi performances in Brooklyn.

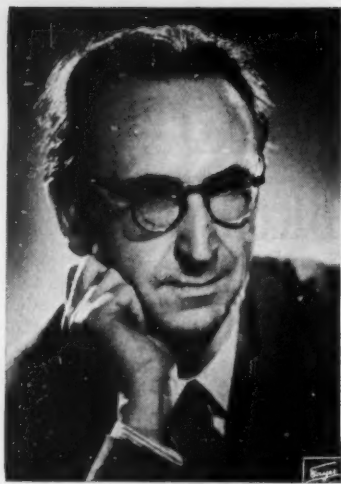
The revivals of "Le Comte Ory" and "The Rake's Progress" were peopled almost entirely by acceptable folk—though the substitution of Mr. Valdengo for Mr. Bruscantini, who appeared last year, in "Ory" did nothing for the opera. The Stravinsky opera sounded even better than it has before, in Paul Sacher's fine reading, with Richard Lewis and Elsie Morison as a Tom and an Anne who are not, I am sure, surpassed elsewhere.

"Turandot" at Covent Garden

The Covent Garden opera season continued until toward the end of July, ending with a production of Puccini's "Turandot", with Gertrud Grob-Prandl as a loudly unmusical princess; Adèle Leigh as a touching Liù; and James Johnston as a very musical Calaf, singing with a confident, ringing tonal beauty that confounded those who suppose that his career should be ending because he has reached his middle fifties. There was a remarkable heroine in Bizet's "Carmen"—Mariana Radev of the Yugoslav Opera in Zagreb. Her powerful, superbly sung performance had a specific gravity I cannot remember encountering since Bruna Castagna.

In the second "Ring" cycle James Pease, supplanting Hans Hotter as Wotan, showed that he has now acquired real Wagnerian authority; and Hilde Konetzni, taking over the role of Sieglinde in "Die Walküre" from the indisposed Leonie Rysanek, was stu-

(Continued on page 26)



Hans Rosbaud, one of the principal conductors at the annual ISCM Festival, given at Baden-Baden this year

Baden-Baden

ON the Fremersberg, high over the worldly health resort where Turgeneff and Brahms, Pauline Viardot-Garcia and Bismarck used to gather about them leading spirits of the artistic and political spheres, stand the brand new quarters of the Southwest Radio. The Baden officials had to work overtime in order to check all of the passports with which the visitors to the World Music Festival established their citizenship in countries scattered across the four quarters of the globe. For the second time since 1945 the International Society for Contemporary Music met in the German Republic. Friedrich Bischoff welcomed the guests in the overcrowded music studio of the Southwest Radio. His address combined the pride and the pleasure of a host with a light touch of skepticism befitting the prospect of five days of orchestral and chamber music with 29 contemporary pieces. He ended his introduction to the ambitious World Music Festival by expressing the pious hope that the creative spirit would make itself felt. This cry of "Veni, creator spiritus" was followed by an orchestral concert under Ernest Bour.

Two Symphonies

The program began and ended with two symphonies. Vagn Holmboe, 46-year-old Danish composer, had already won a name for himself in Germany with distinguished chamber music, of fine workmanship. His Symphony No. 7 is tonal, although peculiarly chromatic in its harmony, and rhythmically vigorous. As a whole it is too massive. The saga-like character of the opening, the sweet, elfin lyrical sections, the croaking of the trolls, the march in five-four meter—all give evidence of musical fantasy. But the shadow of Stravinsky (and in the Scherzo, of Mendelssohn) lies heavily over the score, and the work does not achieve a convincing symphonic unity of effect.

In the final work, Carlos Chávez's Symphony No. 3, a barbaric quality was expressed that was delightful most of all because it was deliberate and insistent. This Mexican composer deafens the listener with his ingenious sonori-

ties and wild dissonances, and reaches the peak of the exotic in a grotesque fugue for winds. Only in the stately, overpowering chords at the close does one recognize the composer of "Antigone".

Luigi Dallapiccola's Variations for Orchestra are orchestrations of piano miniatures, clear as an etching, all too clearly arranged in a certain order, with a command of tone color that is always conscious of structural functions as well. A similar Latin spirit was to be found in the three movements of the Music for Strings by the 28-year-old Swiss composer Constantin Regamey. He has fashioned this work with polyphonic skill and with a somewhat too self-conscious elegance of form from 12-tone materials with tonal cadences.

Germany brought a new name to the festival: Markus Lehmann. Born in 1919 in Czechoslovakia, he studied with Wilhelm Maler in Detmold. Lehmann's "Lied der Kentauren" ("Song of the Centaurs"), after verse by Werner Bergengruen, offers proof of a marked talent. Written for soprano and orchestra, often in wildly extravagant style, it has the power at times of great theater music. Wilful col-

orings, which accompany erotic stanzas with percussion, for example, and somewhat sharp sonorous contours bespeak an original, if not invariably profound, plastic language. The amazingly accurate and clear performance of the solo part by Annelies Kupper aided in the success of the piece.

The two programs of chamber music summarized all of the tensions and problems of the various schools of modern music. There was a wide range of age groups, also. Artists represented included the Japanese 12-tone composer Makoto Moroi (born in 1930), with his piano piece "Alpha and Beta", which was student-like in its first sonatina movement but showed more ability in the somewhat diffuse variations, and Vladimir Vogel (born in 1896). Vogel, a Russo-German composer, enjoyed one of the successes of the festival with his "Arpiade". This is a setting of eight cryptic, surrealist poems by Hans Arp for an ensemble made up of mixed speaking-chorus, soprano solo, and chamber instruments, in the style of Schoenberg's "Pierrot Lunaire". The spoken parts of the work create its happiest and strongest impressions, which for all

their brightness are never merely superficial. Bright and dark, masculine and feminine, whispering and shouting staccato and legato speech sounds, precisely indicated in rhythm, give a truly critical interpretation of the text, often achieving ingenious bridge-like connections of meaning. From this combination of a highly sensitive, sonorous, melodically, and rhythmically varicolored music with a highly unusual interpretation of words reaching into the subconscious arise possibilities that point the way to a new form of drama. Going beyond Schoenberg, who handled the principle of the speaking-chorus in masterly fashion in "Die Glückliche Hand" and later in "Moses and Aaron", Vogel enlarges its scope, revealing possibilities of humor that are often overwhelming in their effect. The enchanting performance under Hans Rosbaud, with the chamber speaking-chorus of Zürich (trained by Ellen Widmann), the soprano Ilse Wallenstein, and the artists of the Collegium Musicum Helveticum won such stormy applause that one of the choruses, "The Gordian Knot", had to be repeated.

(Continued on page 24)

Experimental Techniques Modified at Darmstadt

By EVERETT HELM

Darmstadt

THE International Holiday Courses for New Music celebrated their tenth birthday this year. Founded at the close of the war and of the Nazi regime, during which Germany had been cut off from all progressive developments in the musical world, they were from their inception avant-gardist in nature. Now, with Germany itself taking the lead in "progressive" tendencies, the Holiday Courses have become a mecca for music that might be called experimental or "advanced".

Starting with little more than an idea and a shoestring, Wolfgang Steinecke, the founder and director of the school, has built up Kranichstein (the Holiday Courses are generally referred to as such, taking the name of Kranichstein Castle, where the first holiday courses were held) to an institution of truly international importance, practically unique in the entire world. How successful he has been is witnessed by the large student enrollment this year (some 180 students) and was underlined by the presentation to Mr. Steinecke of the Goethe Medal for his distinguished services in the cause of modern music. An even greater measure of his success is the list of new works that have been heard in Kranichstein in the course of

these ten years and of the young composers who have been given first hearings in the concerts of the Holiday Courses.

A number of these composers who have got their start in Kranichstein were this year commissioned by the City of Darmstadt to write new works which were given their first performances. Hans Werner Henze's "Quattro Poemi" for Orchestra displayed a truly poetic quality, despite the advanced idiom in which it is conceived. It is perhaps no exaggeration to relate this softening of spirit and this return in the direction of melody to Henze's two-year sojourn in Italy. In any event it was interesting to note that this former "twelve-tone wild man", whose works were hissed and booed at early Kranichstein festivals, has retreated somewhat from his former position (he has given up the exclusive use of the twelve-tone system) and that this retreat is in effect an advance. His place as "leading wild man" has been taken by his younger compatriot Karl-Heinz Stockhausen, whose Piano Pieces, Second Cycle were performed by Marcelle Mercenier of Brussels, probably the only pianist in the world who can (or will) play them. They are inordinately difficult, not because of the notes, but chiefly because of the rhythms. Stockhausen has evolved a system of serial rhythm

and serial dynamics to complement the twelve-tone serial system of melody and harmony. The notes come singly or in short spurts; large, jagged intervals are preferred; the spurts or single notes (preferably at opposite ends of the keyboard) are separated by rests. This is called "pointillism". It is said to be highly organized according to mathematical principles. The logic of this music can doubtless be proved without a shadow of reasonable doubt. But it cannot be heard.

This music seems to have no beginning, middle or end, and it all sounds alike. Its point of departure is Webern, but the final result is the antithesis of Webern's music, except for certain superficial gestures. Webern's works are remarkable for their brevity; those of his "followers" (including Pierre Boulez, whose "Trois Structures" for two pianos was given its first German performance) are inordinately long. Webern's music is concise and compressed, displaying a striking economy of means; that of his followers is diffuse and verbose. Webern's feeling for form is most refined and delicately balanced; the formal structure of the works of his followers is scarcely comprehensible. Webern's music is characterized by an extremely sensitive feeling for color; this quality is only occasionally to be

(Continued on page 33)

CINCINNATI

Turandot Receives Cincinnati Premiere During Busy Summer Opera Season

By MARY LEIGHTON



Roy Boeh
Roberta Peters as Lakme and Nicola Moscona as Nilakantha in Delibes's opera, at the Cincinnati Zoo

PUCCHINI's final opera, "Turandot", as completed by Alfano, was given its local premiere by the Cincinnati Summer Opera Company at the Zoo Pavilion, July 27. Considering the limited capacity of the Zoo stage and the lack of sufficient rehearsal time available during a crowded schedule, it was a memorable event and a major achievement in Summer Opera history. Many extra singers (and supers) joined the regular chorus (principally from the Metropolitan Opera) and extra brass and percussion performers augmented the 65-member orchestra from the Cincinnati Symphony. Everyone involved earned the generous applause the production drew, including Robert L. Sidell, managing director, and Anthony Stivanello, stage director. Carlo Moresco, who conducted, deserved the utmost credit for keeping the large forces under rewarding control.

Outstanding Principals

Of the cast of principals, I felt that Eva Likova, as Liu, both in singing and acting, was the heroine of the performance. Her impersonation was one of forceful reality. William Wilderman's Timur was a characterization of distinction. Richard Torigi, Virginio Assandri, and George Tallone, as the delightfully entertaining trio, Ping, Pang, and Pong, contributed excellent portrayals. Giulio Gari, as Calaf, sang with authority, but his acting was rather wooden. Jane Stewart Smith made her debut here in the title role. She seemed to have the necessary vocal power to sing the taxing part though her high register was less pleasing than the middle and low registers. However, to give further appraisal of her first appearance during a night of record Cincinnati summer heat and humidity when she was encased in a metal brace because of a severe back injury would be an injustice. I understand she did the role with remarkable vocal opulence several years ago. Wilfred Engelmann was impressive as the Mandarin, and Frank Murray was the Emperor. New stage sets by Arne Lundborg, under Mr. Stivanello's guidance, were exceptionally attractive in color and atmospheric design.

Other operas of signal interest

among the 13 in this year's repertory during the five-week season (June 25-July 30) were "Tosca" (June 25), "Lakmé" (June 30), "Martha" (July 6), "Manon" (July 13), and "A Masked Ball" (July 28). "Tosca" was given once; "Carmen" three times; "Rigoletto", "Lakmé", "Martha", "La Bohème", "Manon", "La Traviata", "Aïda", "Faust", "Madama Butterfly", "A Masked Ball", and "Turandot" twice. The principal conductors were Fausto Cleva, Nicholas Rescigno, and Carlo Moresco; assistants, Mario Mazzoni, Corrado Muccini, and Marcel Frank. The ballet was again under the direction of Lydia Arlova, premiere danseuse, and Lucien Prideaux, premier danseur.

Fortunately, difficulties which threatened the success of opening night were hurdled. A steady rain abated, and there was pleasantly cool weather before curtain time. Cesare Bardelli, Scarpia in the opening night's "Tosca", was badly bruised and cut in a serious traffic accident the day before but performed his assignment courageously.

With a near capacity crowd of about 3,000 to stand for the "Star Spangled Banner"—and with Fausto Cleva at the helm, "Tosca" was a strong opener for the 1955 season. Dorothy Kirsten, Eugene Conley and Mr. Bardelli had the principal roles and were ably supported by Mr. Wilderman, as Angelotti; Lloyd Harris, as the Sacristan; Mr. Assandri, as Spoletta; Mr. Engelmann, as Sciarone; Edward Doe, as the Jailer. Miss Kirsten was a captivating Tosca in appearance, her singing polished and assured if not distinguished. Mr. Conley's Mario was eloquently sung but not excitedly acted. Mr. Bardelli after a good but cautious (because of his injuries) first act, captured the honors in the second act. Mr. Wilderman gave the Angelotti part great significance. Mr. Cleva's masterful conducting was the major contribution to the brilliant performance.

"Lakmé" Revived

"Lakmé", long absent from Zoo repertory, was revived for the return of the popular Roberta Peters, in the title role. It also gave opportunity for the local debut of Gabor Carelli, as Gerald. His singing skill in the French style was a strong asset to the performance. Stage events of the evening were further enhanced by Nicola Moscona, a sterling artist in any role he undertakes, as Nilakantha. Lydia Ibarrando's richly colored voice was heard to advantage in the first-act duet with Miss Peters. Ruth Thorsen, Mr. Torigi, and Mrs. Assandri were excellent in minor roles. Mr. Rescigno conducted with assurance.

Another revival was a superb performance, sung in English, of "Martha", conducted by Mr. Rescigno. Other than the deft handling of the score the success of the performance could be attributed to the excellent choice of the four principals, Dorothy Warenskjold, as Lady Harriet; Sandra Warfield, as Nancy (both making debuts here); John Alexander, as Lionel, and Mr. Torigi, as Plunkett. In the solos, duets, and especially the quartets the audience was treated to rich, resonant vocal opulence. The acting was highly persuasive and the merry entertainment was further strengthened by Mr. Harris, a gifted comedian, as Lord Tristram, and Mr. Engelmann, as the Sheriff.

Effective "Manon"

The revival of "Manon" (last given in 1952) was a brilliant occasion and one of the season's highlights. Under the direction of Mr. Cleva, co-ordination of orchestra and singers was effective. Miss Kirsten, in the name role, sang exquisitely and acted with style and conviction. If any fault could be found with her impersonation, it would be that the worldly Manon was stronger than the girlishly naive Manon. Mr. Alexander, initially a student at the conservatory here, sang Des Grieux eloquently. His acting has improved considerably, but he still needs more polish and security. Mr. Wilderman gave an imposing portrayal of Des Grieux's father. George Tallone rose to new stature as an impressive Guillot. John Brownlee was Lescaut and Mr. Engelmann, De Brétigny. Others in the cast were Yola Casselle, Patricia Morgan, Miss Thorsen, Edward Doe, and James Eby.

In "A Masked Ball", Mr. Rescigno probably demonstrated his conductorial ability at its peak. With three members of the cast singing new parts—Mr. Conley, as Riccardo; Miss Warfield, as Ulrica; and Miss Casselle, as Oscar—his task required maximum concern. It was a brilliant performance with some of the best singing heard in Summer Opera for some time. Mr. Bardelli, as Renato, captured the highest honors, his "Eri tu" winning an impressive ovation. Herva Nelli again won favor for her Amelia. Mr. Wilderman and Mr. Doe were Samuel and Tom; Mr. Engelmann, Silvano; Mr. Assandri, a Judge; and Mr. Tallone, Amelia's servant.

Nell Rankin made her Summer Opera debut in the title role of "Carmen", June 26. Though she received high acclaim for her singing in Cincinnati's 1954 May Festival, her Carmen indicated she has the vocal equipment to make the role convincing if she can build up enough emotional depth



George Tallone, Richard Torigi and Virginio Assandri, as Pong, Ping, and Pang in "Turandot", the summer's outstanding production

and fire to vitalize the characterization. Mr. Gari sang Don José with fervor and vocal fluency. Frank Guarrera, generously endowed to give the role strong credibility, was a dashing Escamillo whose "Torador Song" won him a long ovation. Helen George's Micaëla was vocally resonant and warm in personality. Miliza Kosanschich sang Frasquita on a few hours' notice and gave the impression she is well able to undertake more important parts. Others in the cast were Mr. Engelmann, as Morales and Dancairo; Mr. Doe, as Zuniga; Miss Thorsen, as Mercedes; and Mr. Assandri, as Remendado. Mr. Cleva conducted.

Weede as Rigoletto

Robert Weede was once more a prime favorite in "Rigoletto", June 29. His many appearances here have always been triumphs. Graciela Rivera made her local debut as Gilda. She was attractive in the part, and possessed a light coloratura voice of beautiful quality, which she employed with facility. Thomas Hayward gave a musicianly account of the Duke of Mantua. Mr. Wilderman, as Sparafucile, and Miss Ibarrando, as Madalena, contributed vocal luster and forceful histrionics in the final act. In lesser roles were Mr. Tallone, Mr. Harris, Patricia Morgan, Mr. Doe, Mr. Engelmann, Miss Thorsen and Georgina Hager. Mr. Rescigno conducted with spirit and musical insight.

Helen George sang her first Mimi with tremendous success in "La Bohème", July 7. Her voice was beautiful.

(Continued on page 26)

Varied Programs Mark Red Rocks Festival

By EMMY BRADY ROGERS

Denver
FOR nine years now, the majestic Red Rocks amphitheater has served as a perfect setting for the Red Rocks Music Festival—a setting whose grandeur and magnificence has awed and inspired into superlatives visitors from all over the world.

Again presented by the Denver Symphony, under Saul Caston, and noted soloists, this summer's series, from July 12 to Aug. 8, consisted of concerts to suit all tastes. Five programs featured leading opera and concert artists; three, radio and TV personalities; three, local artists in Sunday Family Concerts; one, chamber music; three, special Thursday night events; two, folk and western dancing; and one, the Denver Municipal Band, Henry E. Sachs, conductor.

Operatic Opening

For the opening concert, Mr. Caston conducted a predominantly operatic program, with Dorothy Warenskjold, soprano, and Thomas Hayward, tenor, as soloists. Mr. Hayward's voice sounded fresh and brightly resonant in familiar arias from "Carmen", "Faust", and "Rigoletto". Miss Warenskjold, looking quite like a portrait of Jenny Lind as she floated onstage in a silvery blue bouffant gown, was as lovely to hear as she was to see, and she brought tonal beauty of a pure, lucid quality to her expressive singing of arias from "Carmen", "Faust", and "La Bohème". The soprano and tenor were then heard in the arias and duet from Act I of "La Bohème", providing an exhilarating finale to the concert. Mr. Caston gave the artists impeccable accompaniments, and the orchestral playing was smooth and finished. The purely orchestral works in the program—by Borodin, Dvorak, and Sibelius—were given dynamic interpretations.

The July 14 concert brought a large crowd to hear a program of high caliber, in which Richard Tucker electrified his audience with his superlative singing. The Metropolitan Opera tenor was heard in arias from "Andrea Chenier", "La Forza del Destino", "Tosca", "Rigoletto", and "La Juive", and he was brought back time and again for encores, with which he was most generous.

Orchestral numbers were nicely contrasted, with the Overture to Weber's "Euryanthe" notable for fine integration. Norman Dello Joio's "Epigraph" was eloquently set forth, in a meaningful translation of this thoughtful music. And to Brahms's Fourth Symphony, Mr. Caston brought care and sensitivity in a virile, yet romantic interpretation. The orchestra played it handsomely, with vibrant tonal assurance, and the over-all balance was well observed, particularly in the sparkling third movement. A beautiful presentation of the slow

Saul Caston



movement was a high point of the performance, with the noble Finale offering the most dynamic playing. Altogether it was an exciting concert.

Dorothy Maynor and Todd Duncan were the popular soloists on July 22. The soprano's voice sounded exquisite in the "Ave Maria" from "Otello", exalted and rich in the "Abscheulicher" aria from "Fidelio". With her artistic sense and rare beauty of voice she also lent magic to other works, by Bizet, Villa-Lobos, Nicolai, and Rummel.

Mr. Duncan projected the different moods of Ravel's "Don Quichotte à Dulcinée" with subtlety and tonal beauty, and there was breadth of line, and colorful intensity in his singing of arias and spirituals.

Among the orchestral works, the Waltzes from Strauss's "Der Rosenkavalier" seemed on the introspec-

tive side; the dances from Falla's "La Vida Breve" sparkled, and Stravinsky's "Firebird" Suite had the proper mixture of the demonic and fantastic.

An all-Tchaikovsky program, on July 29, featured Jorge Bolet in the B flat minor Piano Concerto. The pianist's brilliant technique met the concerto's demands with ease, and he brought to the lyrical passages a warm tone and finesse in shading. In the final Coda, the piano started to roll away from him on two occasions, but the artist moved his bench up with the loss of only a few notes, and he finished the performance to an ovation from the audience.

Menuhin Soloist

On Aug. 2, Yehudi Menuhin, visibly impressed and inspired by the surroundings, played Brahms's Violin Concerto with an introspective quality as though he were brooding on the beauties of the music. To the slow movement he brought a tone of ineffable sweetness and a long, singing line. The Finale's pungent rhythm and vitality were instinctively felt by both soloist and orchestra in a brilliant performance.

In the popular-type concerts, July 20 and 27 and Aug. 8, Gisele MacKenzie, singer; Florian Zabach, violinist; and Gordon MacRae, baritone, were the soloists.

The Family Concerts, which originated in Denver and which admit an entire family for the price of one ticket, opened with a colorful program by the Koshare Dancers, on July 11. The Cushing Dancers demonstrated their excellent training in highly professional performances, on July 18. The following week offered two soloists: 12-year-old Susan Morris, in a brilliant rendition of Chaminade's Concertino for Flute and Orchestra, and Don Bonnell, in Morton Gould's Tap Dance Concerto.

The Denver Symphony String Quartet and Woodwind Quintet offered a chamber-music concert on Aug. 1. The early evening air was very still and every tone sounded clear as a bell. A Smetana string quartet was the opening work, played with notable rapport and exceptionally lovely tone. The woodwind players did beautifully by a version of Bach's Passacaglia and a Haydn divertimento. LeFevre's Quintet sounded inconsequential after the preceding works, but was played expertly, with exquisite blending of the five instruments.

Members of the ensembles were Harold Whipple and Irene Rabinowitz, violins; Sally Ann Trembly, viola; Fred Hoepfner, cello; Paul Hockstad, flute; David Abosch, oboe; Gunter Jacobius, bassoon; and Wilke Renwick, horn.

D'Oyly Carte Tour Inaugurated in Central City

Central City, Colo.

PRIOR to their American tour, the D'Oyly Carte Opera Company of London made a four-week appearance at the Central City Opera House, replacing the customary opera productions that make up the annual Central City Festival. The engagement, from July 2 to 30, marked the famous company's first in this country since it experienced a major reorganization not too long ago. Five works were presented—"The Mikado", "Trial by Jury" and "H.M.S. Pinafore" (on a double bill), "The Yeoman of the Guard", and "Iolanthe".

From the Overture to "The Mikado" through the finale of "Iolanthe" the audiences were completely captivated. To hear the company in a smaller theater than usual, one with such finely attuned acoustics and intimate atmosphere, made every detail of singing, acting, and staging more finely etched than ever, and one could appreciate what perfect fusion of these three elements was realized and what superb actor-singers made up the entire company. The perfect enunciation and vibrant intonation were a joy to hear, and one former opera singer in the audience remarked, "When that men's chorus began singing, my hair stood on end!"

Isidore Godfrey, musical director, was a prime factor in the mastery of these productions, having been with the company for 20 years. He kept everything controlled with a meticulous, dynamic beat, even when the brisk clip of the patter songs and choruses was so breathtaking that the local orchestra players were hard put to keep up with him.

William Cox-Ife, assistant musical director and chorus master, was responsible for the magnificent singing of the chorus—a perfect blending of voices, with glorious tonal luster and a volume that was always adjusted to the small theater. Robert A. Gibson, director of productions, and Jerome Stephens, stage manager, achieved marvels in adjusting the productions to the stage of the little opera house. The scenery, by Peter Goffin and Joseph and Phil Harker, and the costumes, by George Sheringham, Charles Ricketts, and Mr. Goffin, showed imagination, perfect taste, and wonderful color sense.

The outstanding member of the brilliant cast was, as usual, the interpreter of the comic baritone roles, Peter Pratt, a past master of pantomime and a subtle actor, who made beautiful use of his singing and speaking voice. Ann Drummond-Grant, who took the principal contralto roles, was another in-

dispensable performer, with a voice of rich resonance and with a commanding personality.

The two principal sopranos were Muriel Harding (Elsie and Josephine), whose voice had warm timbre and lovely high notes, and Cynthia Morey (Yum-Yum and Phyllis), vivacious and exquisite, who sang in a lucid, lilting voice. Other singers on the female roster included Joyce Wright, Kathleen West, Beryl Dixon, Margaret Dobson, and Maureen Melvin.

Male Voices Outstanding

Among the men, Donald Adams revealed a powerful, rich bass voice, which cut through the choral mass. Neville Griffiths (Nanki-Poo and Ralph Rackstraw) had a tenor voice of unusual strength and beauty, and the other tenor, Leonard Osborn (Col. Fairfax, and Tolloller) had a commanding presence and a fine, ringing voice. Alan Styler, Fisher Morgan, Jeffrey Skitch, John Reed, and George Cook were equally good in the remaining roles.

All these singers and the wonderful chorus provided a brilliant season for the festival in this old mining town, resulting in sold-out houses and some of the most enthusiastic responses from the audience that the company has ever received. —EMMY BRADY ROGERS

Theodor Uppman

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...a favorite from coast to coast—

• in recital • as orchestral soloist • on radio and TV



"Sang with a warmth of feeling and a spontaneity of expression all unusual these days; and his appearance was so charming, his grace so unaffected . . . real emotion brought to life in complete and wonderful way."—Virgil Thomson, New York Herald Tribune (Met debut as Pelleas in Pelleas and Melisande during Season 1953-54)

"One of finest recitals ever experienced. His superb musicianship, artistry, poise, interpretation, and exquisite voice combined with his genuine sincerity made for a memorable afternoon."—San Antonio, Texas

- Reappearing Metropolitan Opera during Season 1955-56 as Papageno in gala revival of The Magic Flute
- frequent guest soloist (with many re-engagements) with such major orchestras as the San Francisco Symphony, the Philadelphia Orchestra, Los Angeles Philharmonic, and the Montreal and Toronto Symphony Orchestras
- soloist at Worcester Festival, Oct. 27, 1955
- baritone star for several seasons of the Columbia Bel Canto Trio
- popular performer on The Telephone Hour (most recent appearance, Aug. 29, 1955)
- guest soloist on The Voice of Firestone (debut, Sept. 26, 1955)
- Prince Danilo in The Merry Widow, televised coast-to-coast over Omnibus, Dec. 1954

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Shelburne

Mildred Dilling with a recent addition to her collection of harps

FIRST LADY OF THE HARP

Mildred Dilling, a "wandering minstrel—modern style,"

has covered thousands of miles

to bring the harp from salon to concert hall

By FRANK MERKLING

EASTBOUND on the S. S. *Liberté* last June, the ship's newspaper announced a recital by Mildred Dilling, perhaps the world's best-known lady harpist. When Miss Dilling appeared, wearing a besequined ultramarine-blue dress and a characteristic smile, the red-plush seats of the theater were filled with first- and cabin-class passengers down to the last *strapontin*.

It was a typical Dilling recital. Shrewdly placed pink spotlights made the golden Lyon & Healy concert harp glisten, brought out the honey hue of the soloist's luxuriant blond hair, touched the sequins as she played with a glancing iridescence worthy of Ondine. And she played superbly, plucking the deep-throated strings with a combination of relaxed grace and almost masculine vigor. Her program, including an arrangement of "Men of Harlech" and a "Légende" by her teacher Henriette Renié, which reminds her, she says, of the mood of Goethe's "Erlkönig", relied little on the innocuous glissandos and other ladylike effects that—before Dilling—stamped the harp as a salon rather than a solo instrument. Preluding certain selections easily with an anecdote or explanation in both French and English (on terra firma she usually throws in a brief history of the harp for good measure), Miss Dilling treated her transatlantic audience to a couple of hours of interesting music and excellent musicianship, not to mention a good deal of charm and infectious good humor.

Unscored Swells

In the middle of Debussy's "Clair de Lune", often transposed by less intrepid harpists into an easier key than the original D flat, a heavy swell lifted the *Liberté* and sent the harp sliding gently away just as Miss Dilling launched into a particularly chromatic section involving rapid and tricky pedaling. Nothing daunted, she retrieved her instrument and, without missing a beat, finished the piece with poise and distinction. After the intermission, however, the soloist reappeared with a little scarlet-coated French Line bellhop, who proceeded to kneel beside the platform supporting the harp and hold its base firmly and soberly, blinking occasionally at the roseate light. This time Miss Dilling offered no explanatory remarks—only a special smile of *noblesse oblige* that seemed to say that the Queen of the Harp had decided to defer graciously to the queen of the seas. The audience clapped louder than ever.

"They all speak about my showmanship," she admitted good-naturedly the other day when reminded of the incident. ("They" include *Harper's Bazaar* and *The New Yorker*, both of which have run profiles on her.) "That's part of concertizing, I feel. The way some artists present themselves!—drably, unimaginatively, with harsh light beating straight down on them. I just can't understand it."

"Lighting is my hobby, you know. When I go to a Broadway show I'm likely to turn my back on the stage and study the lights!" Miss Dilling's practical interest in the theater goes back to her Hoosier childhood. Born in Mar-



Miss Dilling relaxing on the beach near her summer home at Etretat, on the English Channel near Le Havre

ion, Ind., the daughter of a candy manufacturer, she grew up in Indianapolis, where her neighbors included Booth Tarkington, James Whitcomb Riley, and a well-known legitimate theater, which she could see from her home and into which Mildred and her sister would be whisked by their mother whenever the size of the crowd betokened an attraction of unusual interest. The sister, now Charlene Dilling Brewer, was to become a successful violinist. Mildred had started taking piano lessons at the age of six but soon fell in love with the harp; the attachment was consummated when, at 12, she was given a harp that had once belonged to Evangeline Booth of the Salvation Army—the General's first, in fact.

Growth of a Collection

This was the cornerstone of a collection that now numbers over 40 and includes, besides General Booth's last harp, instruments from Africa, Burma, Mexico, Ireland, Scotland, and Wales; an ancient Celtic *clarsach*; a medieval Scandinavian minnesinger's harp; and one fashioned by Marie Antoinette's own harp-maker. They are of every conceivable size, shape, and description. The item with perhaps the most interesting history belonged to Karl von Loesen, son of the *Bürgermeister* of Hamburg, who came to America as a stowaway during the Revolutionary War with a harp as his only piece of luggage. Pressed into service by the British, he was wounded, escaped with a comrade to the rebel lines, and was taken to General Washington, who like himself had been trained as a surveyor and with whom he struck up a lifelong friendship. Anglicizing his name to Charles Loss, the young man laid out the streets of New York City, then confined to lower Manhattan Island, and received in payment an 80-acre farm stretching north and east from what today is Fifth Avenue and 50th Street—which he traded, with a depressing lack of historical foresight, for a farm near Rahway, N. J. The harp remained with his disgruntled descendants until one of them presented it to Miss Dilling.

Most of her harps are at the artist's house in Woodstock, N. Y. The rest fill the living room of her New York apartment, which is located on 52nd Street just off Beckman Place



A local concert committee chairman wishes Miss Dilling a good trip after helping to load her "carryall"

—or well within the Loss grant—and commands a view east of the river and south of the United Nations Secretariat. Miss Dilling habitually summers at Etretat, a town on the English Channel near Le Havre. But for the greater part of each year she is on the road.

"I love concertizing!" the loquacious lady exclaims, a gleam stealing into her gray-green eyes. "I've been doing it ever since I was 13, and I've never tired of it. I gave my first concert in Indiana then. Later I studied with Mlle. Renié in Paris and made my official debut there, but my first real break came when I went on a tour of 85 major cities with a vocal quartet."

She has been traveling and performing ever since—giving recitals, appearing as soloist with symphony orchestras, fulfilling radio and TV commitments, even going to Hollywood to make a film which showed Jose Iturbi, Emanuel Feuermann, Igor Gorin, the Coolidge Quartet, and herself, severally making music. Early in her career she enjoyed the enviable experience of touring Europe with Yvette Guilbert, the celebrated *chanteuse*. Her most recent tour covered 15,000 miles in the United States and Canada, preceded by 17 concerts in Europe. Between times she teaches; Dilling alumni include Sir Laurence Olivier, Deanna Durbin, and Harpo Marx. She has also compiled two books. Seven times she has been invited to perform at the White House.

Comfortably Itinerant

In this country Miss Dilling travels with two helpers, her spotlights, and an assortment of seven harps in what automotive and army circles know as a "carryall", a cross between a station wagon and a panel truck that is the most satisfactory means she has hit upon for transporting her paraphernalia. She has invented a foam-rubber seat that reclines in three positions, and here she most often catches up on her sleep while the carryall eats up the miles between engagements. Dubbing herself a "wandering minstrel, modern style", she professes to thrive on the interesting hardships of an itinerant existence, such as being caught in what she describes as the worst sandstorm that ever hit New Mexico.

(Continued on page 13)



Time and the Timeless

Since travel in time is, at least for the nonce, still beyond the frontiers of modern science, music-lovers with a nostalgia for history will have to content themselves with a new series of programs over WABD-TV. If you are among those who long to hear Gabrieli intoned from the Doge's palace in Piazza San Marco, or delight in Handel's "Water Music" coming from a barge borne down the Thames by respectful currents, "Art and Music", an experimental series of the Dumont TV network, should be just the thing for you.

Nobody could be more avid about that sort of thing than myself, and I found the first program of the series a genuine delight and historical re-creation, as I was whisked down the corridors of time, so to speak, to the 18th-century salon of the Hotel de Tesse, where the members of the Stradivarius Society were preparing to play amid the gilt and cherubim.

To the tracteries of a Marcello sonata, a Diana paused in premeditated flight before the camera; Louis XV set out on the royal hunt across the woof of a Gobelin tapestry, and all the *putti* of an age of stylized innocence joined in the discreet gambol of the *allegro*. As the musicians proceeded through Rameau, Tartini, Mozart, and Haydn, the visual delight of Watteau, Fragonard, and Nattier accompanied them on the screen. It was a delightful displacement, and if sometimes there was a slightly uneasy feeling, as if someone were shaking your temporal roots, all you had to do was hold on to the edge of your 20th-century chair.

Recovering from the vertigo of time-travel, I paid a visit to Ted Cott, general manager of the Dumont network and guiding genius of the new program, who showed me some of the mail that had begun to come in from time-travelers in all parts of the country. I was able to read only a few of the many letters, but the general tone was one of surprised delight that such a program was possible, and impatience to know when the next program of the series was scheduled.

I asked Mr. Cott about this, and he told me that the next program would be filmed in the Cloisters at Fort Tryon Park, "with, of course, renaissance music — we want to have a complete series showing music played in the setting for which it was intended, and not with the camera just looking at

the musicians' hands. That's ignoring the whole resources of television—the programs will present the visible as well as the audible. I've been thinking about this type of thing for a long time, and there are a lot of corners to history."

From the corner where I was sitting, the whole project seemed like a very good idea. Whether from nostalgia or just a desire to be continuous, I would welcome Mr. Cott as my second in any historical corner he cares to choose, with certain minor reservations—like, for instance, Magdalenian cave drawings with chants appropriate to the era.

Going down in the elevator, I began thinking about where I could find an appropriate spot with Muzak, to serve as a 20th-century corner—merely a stopgap until I am once more transported, via Dumont, to other places, other times.

The Danish Sultan

In the exotic never-never land of Jones Beach there reigns a Sultan by the name of Lauritz Melchior (nightly at 8:40, \$4.40 top). Mr. Melchior presides over a kingdom which includes among its subjects two elephants, a whale with scaffolding, a male chorus, and an ample supply of lightly clad maidens. That this polyglot assemblage (Guy Lombardo's "Arabian Nights") never gets out of hand is due, I think, mostly to the immense authority of Mr. Melchior as a potentate, ruling fish, flesh, and fowl with equal and imperturbable justice. The laws of his kingdom do not seem to conform to the ordinary logic of nations, and are mostly concerned with providing cues for the entrance of comedians, afore-mentioned attractive damsels, and the bringing about of impossible but inevitable reconciliations.

Intrigued, we went backstage at intermission to get the political low-down from the Sultan himself, and found him in his dressing-room receiving some real Arabians, who seemed slightly bewildered by the whole thing. After the Arabians went back to resume their busman's holiday, Mr. Melchior began to throw some light on his semi-aquatic version of Arabia. "It's a good summer job," he said. We felt that that just about summed things up, and proceeded to talk about Mr. Melchior's early days at Bayreuth, where he worked with Cosima and Siegfried Wagner. "After Siegfried died, the spark just seemed to go out of things," he said, gesticulating mildly. "To sing Wagner, you must be like an instrument in the orchestra, like a musical brain. Before you sing, the leitmotiv sounds from the pit, and you know what you must do, you are a part of the great brain that is Wagner. That is why Bayreuth was so important; everyone was so friendly and nice and helped each other, everyone co-operated. This," he continued, indicating the stage outside, "this is nothing. Why, do you know that in the role of Siegfried alone there are over 4,400 words?" At this the stage manager came in and said, "Ready, Mr. Melchior?", and the Sultan rose up in his magnificence and girt himself with his pasteboard sword, and we walked with him to the stage where preparations for launching the water ballet were under way. "You must go out front and hear

Musigram

Here is a new musical game to test your wits—and your memory. The question to be answered is:

The last name of a composer born in New Orleans but resident in France for most of his life. Ironically enough, the music by him that is most often heard is attributed by most listeners to another more famous composer.

The correct answers to the following seven questions will provide the answer. Write the first letter of the answer to the numbered question in the space provided in front of the numeral. When you have found all seven letters, you will have spelled the name of the composer.

- 1. Aristocratic musical pioneer, who is also famous for having murdered his wife.
- 2. Noted Wagnerian tenor, originally an engineer. American debut, 1912.
- 3. English composer and organist, author of a well-known analysis of Bach's "Well-Tempered Clavier".
- 4. Opera by Meyerbeer, first produced in 1831.
- 5. Eminent 19th-century musicologist, born near Prague, who was also a composer.
- 6. Famous architect and scenic designer.
- 7. Opera by Purcell.

Correct answers will be given in this space next month. Answers to the July Musigram: Prévost ("Pelléas et Mélisande"; Rossini; Eames; Verdi; Offenbach; Sadler's Wells; Tallis).

me sing", he said, and we proceeded to go out front and do just that.

Conversation at Prades

Under the brilliant sun of the south of France, Maître Pablo Casals, now 79, has found a countryside which resembles his beloved and forbidden Catalonia. In Prades, close to the Spanish border in the shadow of the Pyrenees, the sadness of exile is tempered by proximity. Here, where Casals has lived and worked since 1945, a group of technicians from the NBC studios arrived last May, to record on film a conversation between the Maître and his friend and pupil, the American cellist Madeline Foley. The film opens with Casals at his cello, playing the Bourrée from Bach's Third Suite—but then, no doubt you have seen the film too, when it was telecast as part of NBC's "Conversations with Great Men" series on July 31. What struck me most was the feeling that a great

talent, the great talent evident here, exempted Casals from no responsibility, whether toward his music or his fellowman. The doctrine of convenience, the politics of expedience are impossible to one who has lived in the supreme and uncompromising unity of art. And Casals, at 79, in an age when, as he says, "every wrong thing is possible", radiates the courage of one who has lived and worked, not in a spirit of compromise, but under the obligation of his high gift and human limitation. As he walks toward the mountains at the end of the film, holding his umbrella and accompanied by his two dogs, there is the precious sense that there is, after all, something enduring in the human enterprise.

Tidbits

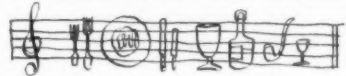
The movies award Oscars, the ethereal arts award Emmies, etc., and now the song writers of the world have an opportunity to win, of all things, a gondola (gold) which, I assume, will soon achieve the affectionate cognomen, Gondy.

Venice thought this one up as the climax of its first European Song Festival this summer. Each European country will participate with ten songs (Tin Pan Alley need not apply). The judges will not be present at the contest. They will not even be in Venice. They will be radio listeners chosen at random in every capital on the continent.

When Mrs. Moselle Kimbler presented her ticket at the door of the Little Carnegie Theater, Manhattan, to see the filmed "Aida", she asked the doorman when the feature began. "It don't make no difference, lady," he replied, "this aint one of them mystery stories."

That verdict, I think, depends, I dare say, there always will be some singers around for whom the mystery of "Aida" must remain forever impenetrable.

COMPOSERS CORNERED



Drawing and verse by Jock Southwell

G. F. Handel went to England
Where he lived full many a year,
Writing Royal Fireworks Music
And living high on beef and beer.

Mephisto

To Repeat or Not To Repeat . . .

on the observance of repeat signs in performance

By LUDWIG MISCH

LET me take a recording of the First Symphony of Beethoven under Toscanini as the point of departure for a brief consideration of the treatment of repeat signs in the performance of classical instrumental works or works written in classical forms. In this example, purposely chosen, the exposition of the first movement is repeated, and the Menuet is played straight through without regard for the repeat signs when it is repeated after the Trio. Both of these procedures correspond with prevailing practice.

Sonata Form

I. The repetition of the exposition of a movement in sonata form, which has been adhered to generally only in the case of works of smaller dimensions, has remained customary in Beethoven's symphonies (as an exception) in the first movements of the First and Fifth—probably in deference to a conductors' tradition recognized as authoritative. The intentional renunciation of the prescribed repetition of this section is obviously based upon the consideration that a repetition that is made only in order to stamp the basic ideas of a movement more clearly in the listener's mind may rightfully be held superfluous in the case of generally familiar or immediately comprehensible works, and therefore, under certain circumstances, may be considered as a purely historical gesture, which unnecessarily delays the "progress of the action". Furthermore, the omission of the repetition of the exposition seems a logical continuation of the process that had previously caused the disappearance of the second repeat sign, for the section containing the development and reprise, and is accordingly already anticipated in classical notations.¹ Thus, Mozart, who often retains the repeat sign at the close of a movement, in some cases just before the coda, even in the late works, renounces the repetition of the exposition in the first movement of the "Haffner" Symphony and also in the two preceding symphonies, Nos. 33 and 34, as well as in some of the symphonies of his youth.² And Beethoven, who uses the second repeat sign only in exceptional cases,³ omits

the repetition of the exposition in a notably extensive series of works.

Nevertheless, there is good reason for an examination of present practice. It should give us pause that Beethoven (who does not merely temporarily abandon the repetition of the exposition as Mozart does, but actually does away with it in a selection of works reaching from Op. 30 to Op. 135) abandons this repeat of the exposition not on principle but rather from time to time—obviously on the basis of the character of the individual work. Thus, he does not repeat the exposition in the C minor Violin Sonata from Op. 30, but does in the other violin sonatas published at the same time and in later ones. He omits the repetition in the string quartets Op. 59, No. 1, Op. 95, and Op. 135 (to pass over the special variations of form in the first movements of Op. 127 and 132), but he does not omit it in Op. 59, No. 2 and No. 3, Op. 74, and Op. 130. He omits it in the piano sonatas Op. 57, 90, 101, and 110, but not in Op. 106 and 111 (and also not in the finale of Op. 101). Therefore, at least in those movements in which Beethoven gives a special passage leading back to the beginning, differing from the transition to the development section, we should seriously consider whether the repetition of the exposition is really dispensable from the artistic point of view.

Logical Structure

In the first movement of the Second Symphony, just as in the First Symphony, an omission of the first ending would mean that the first appearance of a motive, newly introduced into the return to the beginning would be suppressed, that is, the logic of the musical structure would be damaged. In the First Symphony, the descending dominant-seventh chord in half notes in the woodwinds has its natural and therefore its first goal in the tonic of the beginning of the repetition; the later transition to a "deceptive cadence" is already a working-out. In the Second Symphony, the woodwind motive leading back to the beginning (which retains its own shape and individuality although prepared for rhythmically by an earlier one) proceeds at once in the continuation to the development forms of thematic transformation, namely, first in fragmentary shape, and then in the tonic minor of the original conception. In the first movement of the Fourth Symphony, if the first ending is omitted, the exposition is robbed of the needed balance and decisiveness of its close.

In the "Eroica" and in the Eighth Symphony, on the other hand, the return to the beginning and the continuation differ so little from each other that the first ending can be ignored without damage to the organism of those works. Whether this procedure is desirable in the Eighth is a matter of

one's conception of the work. In the "Eroica", one may assume Beethoven's willingness to allow the repeat of the exposition to be omitted by drawing an analogy backwards from the Ninth, where the corresponding repeat is omitted by Beethoven—although at the time he wrote the "Eroica", he had good reason to adhere to the traditional repeat sign: the same reason that made him feel it necessary to urge that the "Eroica" be performed at the beginning of a program.⁴

An example that is worth mentioning even apart from the given factor of the second ending is the first movement of the Seventh Symphony. If the prescribed repeat is omitted here, the closing idea of the exposition loses its original sense: the rising scale of the last four measures (before the general pause of two measures) breaks off after the leading tone without reaching its melodic objective (compare the analogous passage in the reprise), and the sacrifice of melodic logic is not atoned for by the fact that the implied objective (the E) accompanies the rising motive of the strong as a "held voice" in the woodwinds and is attacked an octave lower at the beginning of the development.

Piano and Chamber Works

From the point of view indicated here, the question of repeats in Beethoven's piano and chamber music should also be examined. It will be discovered, for example, that the first ending should not be omitted in the D minor, the "Waldstein", or even the "Hammerklavier" sonatas, for various reasons of constructive logic that I shall not take up at this time. Final movements in sonata form should also be examined in this light, especially such as those of the Fifth and Seventh symphonies.

In the symphonic literature after Beethoven (including the great symphonies of Schubert), with the exception of Mendelssohn's "Italian" Symphony, in which one cannot pass over the first ending with its woodwind episode recurring in the coda, it would be hard to find an important work in which the prescribed repetition of the exposition is organically indispensable. And when one does find a repeat, as in the first movements of symphonies by Schubert (B minor), Mendelssohn (A minor), Schumann (Nos. 1, 2, and 4), and Brahms (Nos. 1, 2, and 3), it seems to have been put there rather to make a repeat possible than to demand it. Nevertheless, the piano and chamber music of these mas-

ters should be studied in connection with the significance of the repeat signs; this seems especially necessary in the chamber music of Brahms. Although we may interpret the repeat signs in the first movements of his first three symphonies as intended merely to impress the contents more strongly upon us and therefore as no longer necessary today, nevertheless with Brahms the same is true as with Beethoven. Although he frequently omits the repetition of the exposition, he does not invariably do so even in his late works (we find such repetitions in the G major Quintet, the Clarinet Quintet, and the revision of the B major Trio). In short, there must have been structural grounds for his omitting or not omitting these repeats. Examples of works in which the first ending cannot be omitted for various reasons are the G major Sextet, first movement (with the staccato with a special closing motive in the first ending); the String Quartet, Op. 51, No. 1 (in which the first ending rounds out the appearances of the closing motive, analogous to its return in the reprise); and the String Quintet, Op. 11 (with the final chord of the exposition in the first ending).

Modulations

In all such decisions, one should remind oneself that a second ending that modulates in startling fashion sounds differently when it grows out of a repetition of the exposition, which has been tonally rounded out, than it sounds when it usurps the place of the first ending. (Striking examples are to be found in the finales of Beethoven's Fifth and Seventh symphonies.) And where the artistic judgment calls for a repeat, such a judgment should overrule the argument that the performance time will be prolonged (relatively slightly, in any case).

II. While the omission of a prescribed repetition of the exposition is comparable to a "usage", which remains subject to individual judgment, the omission of the repeats in the *da capo* of the menuet and scherzo (or related types of movements) after the trio has become a binding rule. This manner of performance apparently goes back to Beethoven; for if it had been customary before his time, he would not have taken the pains to call for its explicitly in the E flat Trio from Op. 1 and in the piano sonatas Op. 10, No. 3, Op. 22, and Op. 26. (In the D major Sonata from Op. 10 the indication "senza replica" is even strengthened with a "ma" written before it). But Beethoven did not introduce this procedure as valid under all circumstances—as the quartets, Op. 18, as well as the early piano sonatas indicate.⁵ Therefore we have to reckon with cases in which this

(Continued on page 32)

¹ The great variety of forms of transition in preclassical works need not be discussed here. It might be pointed out, however, that C. P. E. Bach, who established the three-part sonata form with two repeat signs as a norm in his piano sonatas, used this form without repeat signs in the first movement of his Sinfonia in D major, as did J. C. Bach in his Sinfonia in E flat major for Double Orchestra (New Printing, Edition Peters).

² Albert (Mozart I, 805) ascribes the omission of the menuets in the symphonies referred to, Nos. 33 and 34 (as well in another, which is not discussed here because of its peculiarities of form) to Mozart's deference to Salzburg taste. Perhaps the omission of the repeat sign, which Albert points out, can be attributed to the same cause, since the "Haffner" Symphony in its original form as a Serenade was also written for Salzburg.

³ Without trying to be exhaustive, one can cite almost a dozen such instances: Cello Sonata, Op. 5, No. 2; Violin Sonata, Op. 23; String Trios, Op. 9, Nos. 1 and 3; String Quartets, Op. 18, Nos. 5 and 6, and Op. 59, No. 2; Piano Trio, Op. 70, No. 1; Piano Sonatas, Op. 10, No. 2; Op. 78 and Op. 79.

⁴ As a matter of fact, Beethoven inserted the first ending of the exposition of the first movement only later, after the first performances of the "Eroica" had convinced him that the omission of the repetition was "disadvantageous". This is known from the letter of Feb. 12, 1805, in which Beethoven's brother Karl sent the four needed additional measures separately to the publishers Breitkopf and Härtel. (There is, of course, little probability in Karl's statement that it was the length of the symphony that had originally induced Beethoven to omit the repetition in question.)

⁵ He has even given a new motivation and foundation to the repetition of the *da capo* through the interpolation of the repetition of the trio.

PERSONALITIES



Soprano Camilla Williams and Gruder Guntram, Viennese concert manager, before the newly reconstructed Vienna State Opera House. Miss Williams will appear in "The Saint of Bleeker Street" in the new house next fall

DR. ALBERT SCHWEITZER will visit Britain, France, and Holland during a trip to Europe this summer. The 80-year-old musician and philosopher is reported to have said that he was in perfect health, and to have denied recent accounts that his sight was failing.

Walter Hautzig, who recently completed five recordings for the Haydn Society, left for a tour of Central America, where he will be soloist with the Mexico City Symphony, and present recitals in the capital and other cities. He leaves in October for an extended European tour.

Astrid Varnay sang the role of Senta in the Bayreuth Festival's opening night presentation of "The Flying Dutchman" on July 22. Miss Varnay also assumes the roles of Brünnhilde and Sieglinde in Bayreuth performances of the "Ring".

Judson League, voice teacher and accompanist, was married to Nimet Owen recently.

Mildred Dilling

continued from page 10

Harping itself she finds relaxing—harping after the Renié method, at any rate. Miss Dilling is very devoted to her teacher, whose compositions she considers among the most challenging in the harpist's repertoire and with whom she still coaches periodically.

"She has done for the harp what Leschetizky did for the piano," believes Miss Dilling, explaining that the Renié method conforms to the relaxed position of the hand instead of forcing the hand to conform to the method, as she says is usual in harp pedagogy.

"The harpist's greatest source of strength is the second thumb-joint—the joint that's prominent in a man's hand but hardly visible in a woman's," she said, proudly displaying a second thumb-joint undeniably masculine in its prominence. "You learn to pivot the thumb on this joint and not the one closer to the nail, which is weak. Look at that!" She grasped the tip of the thumb with her other hand and applied considerable longitudinal force. "You can see that the second joint is as strong as the arm itself, whereas if you let the first joint buckle, the thumb could easily be broken."

Next to fingering, the harpist's greatest technical difficulty lies in pedaling. Many well-informed people still do not realize that a harpist's busy feet operate no fewer than seven pedals—one for each note of the diatonic scale, A through G—and that each pedal can be depressed either halfway, which raises by a semi-



Her Majesty Queen Frederika of the Hellenes in an informal moment with Gina Bachauer (right) and her husband, Alec Sherman, who recently accompanied the Queen on a tour of the villages in northern Greece

Miss Owen, of New York and Turkey, is a concert and opera singer.

Rudolf Firkusny, recently returned from his European tour, gave concerts in Robin Hood Dell and Hollywood Bowl in July.

Nicola Moscona will replace Ezio Pinza in the Broadway production of "Fanny", when Mr. Pinza takes a one-week vacation late this August.

Ruggiero Ricci, who concludes his 25-concert South American tour at the end of August, will start his European season in October with a series of concerts over the BBC in London.

Juan Emilio Martini conducted the opening production of "La Forza del Destino" at Buenos Aires' Teatro Colón this season.

Gary Graffman will give six concerts in his first tour of Argentina this September.



Luben Vichey (center), president of NCAC and Metropolitan Opera bass, greets two week-end guests, Samuel Margolis (left) and Alberto Erede, at his Palm Beach home. Mr. Margolis is currently coaching Mr. Vichey

Zadel Skolovsky, recently returned from Europe, gave a concert at Philadelphia's Robin Hood Dell.

Fabien Sevitzky, at present conducting a series of concerts in South America, has been engaged by the Teatro Colón in Buenos Aires to direct "Boris Godounoff", with Nicola Rossi-Lemeni in the title role, on Aug. 12 and 16.

Regina Resnik returned to the operatic stage as a mezzo-soprano, as Amneris in "Aida" at the Cincinnati Summer Opera in July.

William Warfield's solo appearance in Milan with the touring Philadelphia Orchestra recently was greeted enthusiastically by the public and reviewers. He sang works by Handel and Aaron Copland.

Morley Meredith is singing leading roles in "Naughty Marietta" and "Gentlemen Prefer Blondes" at the Oakdale Music Circus, Conn., during August.

tone the pitch of every string sounding that note, or all the way, which raises the pitch a whole tone. This early 19th-century system of double-action pedals, efficient though it is, obviously does not solve the harp's basic problem, that of playing highly chromatic or swiftly modulating passages on an instrument that is by nature diatonic. Around the turn of the present century there was an attempt to popularize a chromatic harp, an elaborate contraption with two sets of strings (not unlike the piano's two sets of keys, black and white) crossing at the middle in an X-pattern somewhat reminiscent of a strung-wire sculpture by Henry Moore; but for various reasons it never really caught on.

"The chromatic harp is a dead issue," states Miss Dilling, who has never performed on one and whose collection boasts no specimen. She feels that the harpist's primary concern is not finding an instrument capable of performing new tricks but finding composers who have taken the trouble to learn how to write well for the instrument that exists.

"I don't mean just learning about the variety of possible effects," she says, "although there are lots of those—harmonics, tremolos, notes 'dampened' with the heel of the hand, notes played near the sounding board. I mean the simple facts of balance and resonance. Too many composers have written for the harp as they would for the piano, although the two instruments are very different. Take high passages in octaves, for instance. On the piano the effect is brilliant; on the harp, tinkly. But if you have plenty of bass going, those upper notes sound wonderful."

The literature of the harp is not so small

as is generally thought. There are in particular quite a few concertos for harp and orchestra, by Handel, Mozart, Saint-Saëns, Debussy, Ravel, Pierné, Glière, Villa-Lobos, and others. At the moment Miss Dilling is learning a Pierné "Konzertstück" and some Spanish pieces. When practicing unfamiliar works, and works that have become all too familiar, she frequently makes tape recordings and plays them back. This enables her to judge her performance in its proper tonal perspective—a difficult thing for the harpist because his instrument is continually booming into one ear.

Possibly the most successful harpist since David, Miss Dilling has few hobbies that do not bear directly on her chosen instrument. The Swedish vase that holds lilacs in her green-walled living room is etched with a harp-playing nymph; the pair of porcelain lovers in a glass case listen to a toneless harp; from under a sofa Miss Dilling produces a flat black case filled with etchings of which nearly all show a harp motif, as well as paintings by her husband, a banker and one-time head of the Town Hall Club, who died in 1948.

But she is no austere devotee. A hearty laugh reveals a love of good fellowship, and the laughter herself discloses a love of good food. What does Miss Dilling like to eat? "Too much," she claims, citing a penchant for broiled meats and fish, fresh fruits, steamed vegetables, yogurt—but no sauces. The figure in the smart black suit is trim, however; the agile movements recall the girl who, back in Indiana, went in for archery and basketball in school and was president of her class. As for the smile, it brightens the room even without rose-colored spotlights.

Washington Hears Menotti Opera As Carter Barron Season Opens

Washington
GIAN-CARLO Menotti's "The Saint of Bleeker Street" opened in Washington before an audience of nearly 4,000 at the Carter Barron Amphitheater. A certain success for the two-week run was assured with a stunning performance and a propitious advance sale at the box-office.

Gabriele Ruggero and Virginia Copeland were alternates in the role of Annina, and Davis Cunningham and Richard Cassily were to alternate as Michele. Miss Ruggero and Mr. Cunningham sang the first night, and both demonstrated superior voices. Miss Ruggero's interpretation would have profited by more restraint. She maintained a beautiful vocal line, however. Rosemary Kuhlmann excelled vocally and histrionically as Desideria, and the role of the priest was sympathetically sung by Leon Lishner. Especially impressive in a lesser role was Maria Marlo as the mute's mother.

Commendable care was taken in adjusting the amplification facilities of the outdoor theater to obtain the best possible results. The stage apron all but shuts the orchestra from the singers. This handicap demonstrated the more Samuel Krachmalnick's skill as conductor in maintaining excellent ensemble.

Canadian Ballet

The Carter Barron Amphitheater season opened on June 9 when the National Ballet of Canada drew three thousand people despite very chilly, drizzly weather. This run continued for over two weeks to good houses. The Feld brothers, whose enterprise established the Carter Barron series last summer, have booked attractions this year for a three-month period.

The National Symphony was engaged for four concerts beginning June 20 and assumed orchestral supervision for attractions requiring orchestra for the summer.

Leontyne Price, soprano, and William Warfield, baritone, were soloists with the National Symphony, Howard Mitchell conducting, at Carter Barron on June 22. Miss Price is endowed with a voice of great beauty, musicianship, and a rapidly developing sense of communication. Nevertheless she seemed to this reviewer outside her vocal capacities in the aria "Ritorna Vincitor" from Verdi's "Aida". Mr. Warfield is also richly endowed. His singing at present betrays great exertion without the results he so obviously desires to attain. As an interpreter he was compelling in the "Credo" from Verdi's "Otello". The two soloists sang Mozart's charming "La ci darem" sans Mozartian grace. Both came into their own in excerpts from Gershwin's "Porgy and Bess". The best singing of the evening in every way came in "Bess, You Is My Woman Now". The orchestra played excerpts from the Handel-Harty "Water Music", Smetana's "The Moldau", excerpts from the "Age Of Gold" ballet suite by

Shostakovich and Waltzes from Strauss' "Rosenkavalier".

Andre Kostelanetz conducted the orchestra on June 25 in Carter Barron and introduced Grofe's "Hudson River Suite". It was difficult to tell much about the music with so much to distract in a percussion section augmented by bowling pins and police whistles. It might be necessary to hear it again.

Mimi Benzell, soprano, and Alec Templeton, pianist, were the soloists with the orchestra, Howard Mitchell conducting, on June 20, and Oscar Levant was soloist on the all-Gershwin program on June 24. Following "The Saint Of Bleeker Street" the Ballet Russe De Monte Carlo played the Carter Barron July 14 through July 27, and the San Carlo Opera Company July 28 through Aug. 3.

Patriotic Cantata

Richard Bales, musical director of the National Gallery of Art, conducted the first performance of "The Republic", a sequel to his enormously successful "The Confederacy", on June 6 at the Gallery. This work is also for soloists, narrator, chorus and orchestra, and these were Peggy Zabawa, soprano; Jule Zabawa, baritone; Jan Michael, narrator; the choir of the Church Of The Reformation, prepared by Mr. Zabawa, and the National Gallery Orchestra.

Called a patriotic cantata on music and documents of the Revolution and early days of the Republic, the script includes portions of a speech made by Patrick Henry, quotations from Thomas Paine, lines from the Declaration of Independence, part of a letter from George Washington to Congress and lines from writings of Thomas Jefferson.

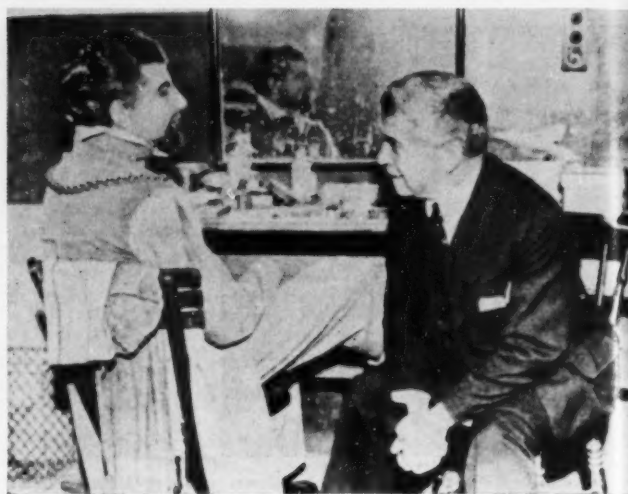
There are few items included which are not already published in collections of early American music but no one has assembled them into an occasion piece such as this. Moreover few have the flare for the economical means by which Mr. Bales arranges these early tunes so effectively.

On the whole it was a joy to hear such bits as the "Brandywine Quickstep", A Toast To Washington", a fetching version of "Yankee Doodle", Jefferson and Liberty", and, as a finale, the exciting presentation of our National Anthem.

The twelfth annual American Music Festival under the direction of Mr. Bales at the National Gallery of Art presented the U.S. Naval Academy Glee Club under the skillful direction of Donald Gilley for the opening concert on April 24. The program included Randall Thompson's recent setting of "The Last Words of David", his popular "Testament of Freedom" and shorter works by Niles, Bernstein, Creston and William Schuman. Mr. Gilley's Quintet for Strings and Organ, in the romantic vein, was given a first performance.

The second concert of the series (May 1) was given by the National

In The News 20 Years Ago—1935



Artur Schnabel visits the dressing room of his actor son, Stefan, who is making up for the role of Lord Willoughby in the Old Vic's production of "Richard the Second" in London in 1935

Gallery Orchestra, Mr. Bales conducting. George Steiner, violinist, was soloist in Johan Franco's taxing, overextended and ungrateful "Concerto Lirico". Three brief works new to Washington received laudable performances, benefiting by Mr. Bales's unmistakable enthusiasm.

Grant Fletcher's Overture to "The Carrion Crow" is sprightly pops concert fare while Bernard Rogers' Suite, "The Silver World", though reminiscent of Ravel's "Mother Goose," is often entirely original and captivating. William Osborne's "Sarabande in the Olden Style" is aptly described by the title.

The third concert on May 8 was again orchestral with Mr. Bales conducting. First performances were given of George Frederick McKay's Suite For Strings "From the Old Missouri Harmony" and Herbert E. McMahon's "Concert Music III" for trumpets, timpani, and string orchestra. Mr. McMahon makes cruel demands upon the trumpets, and Lloyd Geister in particular met them in sterling fashion. Heard for the first time in Washington were Ned Rorem's finely wrought Symphony No. 1—1949 and Seth Bingham's Concerto for Organ and Orchestra in G Minor, with Theodore Schaefer as soloist.

Margaret Tolson, pianist and champion of the American composer, was heard with the American University (Continued on page 34)

MUSICAL AMERICA'S REPRESENTATIVES

United States

ATLANTA: Helen Knox Spain, 724 Piedmont Ave., N.E.
BALTIMORE: George Kent Bellows, Peabody Conservatory.
BUFFALO: Berna Bergholtz, Buffalo Public Library.
BOSTON: Cyrus Durgin, Boston Globe.
CHICAGO: Louis O. Palmer, 5427 University, Apt. 3A.
CINCINNATI: Mary Leighton, 506 East Fourth St.
CLEVELAND: Eleanor Wingate Todd, 1978 Ford Dr.
DENVER: Emmy Brady Rogers, Rocky Mountain News.
DETROIT: Richard Fandel, 325 Merton Rd.
HOUSTON: William Rice, 4316 Mildred, Bellaire, Tex.
INDIANAPOLIS: Eleanor Y. Pelham, 5211 Boulevard Place.
KANSAS CITY: Blanche Lederman, Newbern Hotel, 525 East Armour Blvd.
LOS ANGELES: Dorothy Huttenback, Business Manager, 432 Philharmonic Auditorium.
Albert Goldberg, Correspondent, Los Angeles Times
MIAMI: Arthur Troostwyk, 711-81st St., Miami Beach.
MINNEAPOLIS: Paul S. Ivory, Department of Music, University of Minnesota.
NEW ORLEANS: Harry B. Loeb, 2111 St. Charles Ave.
PHILADELPHIA: Max de Schauensee, Philadelphia Bulletin.
PITTSBURGH: J. Fred Lissfelt, 1515 Shady Ave.
ST. LOUIS: Charles Menees, St. Louis Post-Dispatch.
SAN FRANCISCO: Mariory M. Fisher, Alexander Hamilton Hotel.
SEATTLE: Maxine Cushing Gray, The Argus.
WASHINGTON, D. C.: Theodore Schaefer, National Presbyterian Church.

Foreign Countries

ARGENTINA: Enzo Valenti Ferro, Buenos Aires Musical, Paso 755.
AUSTRALIA: W. Wagner, 10 Beach Road, Edgecliff, Sydney.
Biddy Allen, 21 Tintern Ave., Toorak, S.E. 2, Melbourne.
AUSTRIA: Max Graf, 9 Wilhelm Exnergasse 30, Vienna.
BELGIUM: Edouard Mousset, 54 Rue du Trone, Brussels.
BRAZIL: Herbert J. Friedmann, Caixa Postal 971, Rio de Janeiro.
CANADA: Gilles Potvin, 7387 St. Denis St., Montreal.
Colin Sabiston, 200 Cottingham St., Toronto.
DENMARK: Torben Meyer, Bertelske Tidende, Copenhagen K.
ENGLAND: Cecil Smith, London Daily Express.
FRANCE: Cristina Thoresby, 76 Ave. de la Bourdonnais, Paris 7e.
GERMANY: H. H. Stuckenschmidt, Berlin-Tempelhof, Thuring 45.
Everett Helm, Mohlstrasse 9, Stuttgart.
HOLLAND: Lex van Delden, Moreel-sestraat 11, Amsterdam.
ITALY: Reginald Smith Brindle, Via Marconi 28, Florence.
Peter Dragadze, Via Anfossi 18, Milan.
Cynthia Jolly, Via dei Gracchi 126, Rome.
MEXICO: Peggy Munoz, Protasio Tagle 69-8 Colonia Tacubaya, Mexico. D. F.
PORTUGAL: Katherine H. de Carneiro, 404 Rua de Paz, Oporto.
SCOTLAND: Leslie M. Greenlee, The Evening News, Kemsley House, Glasgow.
SPAIN: Antonio Iglesias, Avenida Reina Victoria 58, Madrid.
SWEDEN: Ingrid Sandberg, Lidingsg 1, Stockholm.
SWITZERLAND: Edmond Apra, 22 Rue de Candelie, Geneva.

Large-Scale Productions Keynote of Florence Festival

By REGINALD SMITH BRINDLE



Piccagliani

MILAN

La Scala Revives

Dormant Rossini Opera

By PETER DRAGADZE

THE revival of Rossini's "Il Turco in Italia" after more than 100 years sleep in the archives came as an extremely pleasant surprise. Full of sparkling wit, the brilliantly written score was considered by many even better than "The Barber of Seville", but even if this is an exaggeration, the work seems an outstanding example of Rossini's genius.

Replete with enchanting arias and amusing situations, the opera tells of a Turkish Sultan on a visit to Italy, where he falls in love with the young wife of a rather old gentleman. The conductor was Gianandrea Gavazzeni, who gave a precise and thorough reading, but was inclined to be heavy-handed where delicacy and brilliance were required.

Callas' Comic Gifts

The role of the young wife was sung with ease by Maria Callas, who showed herself here as not only an outstanding singer, but also as a comedienne of talent. Jolando Giardino was excellent as the Turkish Girl, and Cesare Valtelli was a visually appropriate but vocally tired local Romeo. Nicola Rossi-Lemeni made a dashing and handsome Turk, and Mariano Stabile gave an unforgettable performance as a poet. Franco Calabrese admirably portrayed the husband. Staging, sets, and costumes were the work of Franco Zeffirelli.

"La Forza del Destino" followed, with Renata Tebaldi performing here for the first time this season as Leonora. Miss Tebaldi sang beautifully most of the time, but betrayed a rather harsh quality in the upper register. Giuseppe di Stefano sang Alvaro with considerable distinction, although he forced slightly on the high notes, and in the same way as Miss Tebaldi, lost quality in this part of his voice. Aldo Protti as Don Carlo sang splendidly, but was too occupied with his singing to pay much attention to his acting. Antonino Votto conducted extremely well. Nicola Benois' sets also contributed considerably to the success of the performance.

The Mascagni celebrations were marked by performances of "Zanetto", a sugary and academic piece, sung by Rosanna Cartieri and Giulietta Simionato; and "Cavalleria Rusticana", again with Miss Sim-



Piccagliani

At La Scala: Immediately above, Maria Callas and Ettore Bastianini in Act II of "La Traviata". Top left, Act III from "Il Turco in Italia"

ALL OUT to show what Italian opera can do in the face of keen competition at this international festival, the Florentine production of "Falstaff" commissioned the foremost names in Italian opera—Tito Gobbi, Renata Tebaldi, Fedora Barbieri, Miriam Pirazzini, Aureliana Beltrami, Giulio Neri, and Renato Capecchi. Stage direction was in the hands of cinema director Maner Lualdi, and the conductor was Antonio Votto, director of the Festival.

The sum of these names should have given a phenomenal, unique "Falstaff", but unfortunately the theater is made of other stuff—discipline, unity of style, a subduing of personal qualities for the sake of the whole. And this is where "Falstaff" fell down—too many good voices struggling for audibility, too much orchestra, too much opulence.

A second presentation, "Otello", featured Mario del Monaco in the title role. A fine, vibrant voice, distinguished figure and impetuous action make him ideal for this role. With Tito Gobbi as Iago and Renata Tebaldi as Desdemona,

vocal quality was assured, but as in "Falstaff" the performance was marred by overacting, too much movement in overcrowded scenes, and too much noise. Scenes like the long colloquy between Iago and Otello in Act II were carried on at such consistently high volume that they became ineffective. Gabriele Santini's loose handling of orchestral forces contributed largely to this excess.

England's contribution—Britten's "The Turn of the Screw" produced by the English Opera Group—was an ideal example of that restraint and discipline which the Italian operas lacked. Produced almost exactly as at the Venice Festival premiere last September, this work made a big impression as an example of what can be done with small resources. Britten himself conducted.

The Paris Opéra-Comique, on the other hand, relied on works of easy appeal: Jacques Ibert's "Angélique" and Ravel's "L'Heure Espagnole". Two ballets completed the evening—an outmoded, monotonous choreography of Ravel's "Pa-

(Continued on page 31)



Bellini's "Norma" is given spectacular staging in the Boboli Gardens towards the end of the 1955 Maggio Musicale in Florence

ionato as Santuzza and Giuseppe de Stefano debuting as Turiddu. Both works met with approval, but many unmusical liberties were taken by the singers.

Menotti's "The Saint of Bleeker Street" was attacked by some of the local critics, who are inclined to disapprove of anything that does not fall within the traditional framework. The work was well received by the public, however. The leading roles were sung by the American artists who appeared in the "Saint" in New York—Gabrielle Ruggiero as Annina, Gloria Lane as Desideria, and David Poleri as Michele—all of whom were excellent, both vocally and dramatically. Thomas Schippers conducted the work in his first appearance at La Scala, and was very well received.

Moussorgsky's "The Fair at Sorochinsk" was staged by Tatiana Pavlova with individuality and bore her unmistakable trademark,

with Rosanna Cartieri, Nicola Rossi-Lemeni, Mario Spina, and Lucia Danielli all commendable in the principal roles. Gianandrea Gavazzeni conducted without much apparent knowledge of how Russian music should be interpreted. Stravinsky's "Mavra" completed the program, and was sung by Eugenia Ratti, Lucia Danielli, Jolanda Giardina and Aldo Bertocci, and danced by Luciana Novaro and Mario Pistoni.

The opera season closed with "La Traviata", which could only be described as the most awaited production of the year. For the Milanese, "Traviata" is not just another repertory opera, but a trial for the soprano in the role of Violetta. Maria Callas assumed the role and came out triumphant—the success was a little forced, but nevertheless apparent. Ettore Bastianini assumed the role of the father with distinction. Carlo Maria

Giulini conducted, and Luchino Visconti staged the production with "Gay-Nineties" bustles instead of crinolines. Lila de Nobili designed the wonderful sets and costumes with impeccable taste and knowledge of the period.

American Opera Society Announces 1955-56 Plans

The American Opera Society plans to open its third season next fall with a performance of Cherubini's "Medea" on Nov. 8, at Town Hall. It is scheduled to be followed by Purcell's "Dido and Aeneas" on Dec. 13, with Elena Nikolaidi, and Offenbach's "Perichole" on Jan. 10, with Jennie Tourel and Martial Singher. The series will end with Bellini's "I Puritani" or Mozart's "The Abduction from the Seraglio" on Feb. 21. As in the past, the society will precede its Town Hall performances with previews in Brooklyn or nearby. Allen Sven Oxenburgh will continue as artistic director, with Arnold Gamson as music director.

New Recordings

PIANO MUSIC

SCHUMANN: "Carnaval". CHOPIN: Sonata in B flat minor, Op. 35. *Alfred Cortot, pianist.* (RCA Victor HMV 18, \$4.98)
★★★★

ALFRED CORTOT, now 78, is still one of the greatest pianists of his time. I first heard him play the works in this album over 25 years ago. He performs them today with greater wisdom and equal fire. Occasionally the playing is technically erratic (notably in the Chopin Sonata) but it makes no difference. When a genius like Cortot is playing, his mistakes are more interesting than the correctness of lesser lights. What a wealth of poetry there is in his "Carnaval"! Here is a lesson in freedom and imagination that no young pianist should miss. The handsome woodcut for this album was specially designed by Benedict Umy, using the "Harlequin" of Schumann's suite as inspiration. —R. S.

FAURÉ: Piano Quintet No. 2, C minor, Op. 115. *Gaby Casadesus, pianist; Guilet String Quartet.* (M-G-M E3166, \$3.98)
★★

GABY CASADESUS and the Guilet Quartet play the Fauré C minor Quintet with great affection and deftness. It is a singularly relaxed and reflective work (composed when Fauré was 76 and apparently quite tired). But there is more than formal elegance in this music. It is beautifully finished, and it does not strain after false pathos or grandiosity. Music lovers should cultivate the acquaintance of this seldom-heard work. —R. S.

RAVEL: "Miroirs". DEBUSSY: "Reflets dans l'eau"; "Estampes". *Ellen Gilberg, pianist.* (Vox PL 8760, \$5.95)
★★★★

ELLEN GILBERG is a Danish pianist who has studied with Isidor Philipp. She plays the Ravel and Debussy pieces in this album lucidly and tastefully, but she brings to them neither the transcendent technique and command of tone color nor the poetic freedom which they demand for a completely satisfactory performance. The sardonic, slashing humor of Ravel's "Alborado del Gracioso", for instance, eludes her almost completely, nor does she capture the rainswept mood of the "Jardins sous la Pluie". Her playing of the opening phrase of Ravel's "Une Barque sur l'Océan" is another instance of her curious literalness of conception. It should move as capriciously as a wave, not solidly. In some of the other pieces Miss Gilberg is more successful in getting beyond the notes. —R. S.

BACH

Organ Works

Bach Organ Recital: Fantasia and Fugue in G minor; Chorale Prelude, "Wachet auf"; Chorale Prelude, "Kommst du nun, Jesu, vom Himmel herunter"; Chorale Prelude, "Vom Himmel hoch"; Prelude and Fugue in E minor. *Karl Richter, organist.* (London LL 1175, \$3.98)
★★★★

BACH: Toccata and Fugue in D minor; LISZT: Prelude and Fugue in G minor on BACH; BACH: Chorale Prelude, "Ich ruf zu dir"; Passacaglia and Fugue in C minor. *Karl Richter, organist.* (London LL 1174, \$3.98)
★★★★

KARL RICHTER plays the works in these albums on the organ of the Victoria Hall in Geneva, a powerful and resourceful, if somewhat tubby, instrument. He performs the larger works in solid, intelligent fashion. The tempos are moderate; the counterpoint clear. Except for some over-romantic climaxes, there is little to quarrel with in this playing. Mr. Richter is no visionary, but he obviously loves and reverences this music. In the chorale preludes the interpretations reveal a bit more imagination, but here too there is nothing transcendent. There are some deft touches of registration. It was cruel to include Liszt's Prelude and Fugue in such lofty company, but if one listens to the work by itself, one can discover much originality and organic color in it. The selection of Bach works was inspired by Forkel's account of Bach's own habit in organ recitals of beginning with a prelude and fugue, continuing

with improvisations on chorale melodies, and finishing with another prelude and fugue. The owner of these two albums will have a feast of great music. —R. S.

MOZART

Concerto

Piano Concerto No. 26, D major, K. 537 ("Coronation"). *Carl Seemann, pianist; Berlin Philharmonic, Fritz Lehmann conducting.* Concerto Rondo, D major, K. 382, *Carl Seemann, pianist; Bamberg Symphony, Fritz Lehmann conducting.* (Decca DL 9631, \$4.98)
★★

CARL SEEMANN plays the "Coronation" Concerto neatly and circumspectly, but it is the delightful, seldom-heard Rondo in D major, K. 382, that makes this album really attractive. Composed in 1782, it is one of those works in which Mozart's genius is most untroubled and elysian. Mr. Seemann plays it in sprightly fashion. The orchestral accompaniments in both works are discreet and tasteful without achieving any memorable beauty. —R. S.

VIVALDI

Concertos

Concerto Grosso, A minor, Op. 3, No. 8, for two violins, strings, and cembalo (*solo violins, Guido Mozzato and Edmund Malanotte*); Concerto, G minor, for two violins with cello obbligato, strings, and cembalo (*solo violins, Luigi Ferro and Guido Mozzato; cello, Benedetto Mazzacurati*); Concerto, C minor ("Il Sospetto"), for violin, strings, and cembalo (*violin, Arrigo Pellicia*); Concerto, E major, for violin, strings, and cembalo (*violin, Luigi Ferro*). *Virtuosi di Roma, Renato Fasano, director.* (Decca DL 9729, \$4.98)
★★★★

THE mere mention of Vivaldi played by the Virtuosi di Roma is enough to send the experienced music-lover to the concert hall or to the record store in a hurry. For the performances of this superb ensemble are as spirited as they are tonally exquisite and technically polished. The publication and performance of Vivaldi's works is one of the happiest activities of our time, and this series of albums by the Virtuosi di Roma will do as much as anything to bring to his music its just popularity. —R. S.

SYMPHONIES

BORODIN: Symphony No. 2, B minor. TCHAIKOVSKY: Suite No. 1, D major. *New York Philharmonic-Symphony, Dimitri Mitropoulos, conductor.* (Columbia ML 4966, \$4.98)
★★★★

TCHAIKOVSKY'S Suite No. 1 is seldom heard at symphony concerts these days. Perhaps the neglect is justifiable, for it has some arid and tenuous stretches. Nevertheless, there is much to enjoy in it. The fugue is forceful and amusing; the "Marche Miniature" is beguiling; and the Divertimento, Scherzo and Gavotte reflect the composer's genius for ballet music, although not intended for dance purposes. This Suite was composed in 1879, after the Fourth Symphony and the Violin Concerto, so that it must not be mistaken for a youthful or immature work. In this invigor-

ating, highly personal performance, Mr. Mitropoulos has omitted the third section, called Intermezzo. To the Borodin Second Symphony he brings a spirit of Tartar savagery and theatrical abandon that is very good for the music. The Philharmonic-Symphony brasses and winds have a field-day. —R. S.

PROKOFIEFF: Symphony No. 5; Classical Symphony. *Concerts Colonne Orchestra, Jascha Horenstein conducting.* (Vox PL 9170, \$5.95)
★★

JASCHA HORENSTEIN does not weave the magic with these scores that a Koussevitzky or Ansermet or Rodzinski creates, but he does conduct them with admirable lucidity and sense of detail. He is happier in the light and witty Classical Symphony than in the Fifth, where the orchestra sometimes sounds thin and strident. —R. S.

FALLA

El Amor Brujo

"El Amor Brujo". (*Diana Eustrati, mezzo-soprano*); Dances from "The Three-Cornered Hat". *Berlin Philharmonic, Fritz Lehmann conducting.* CHABRIER: "España" Rhapsody. *Bamberg Symphony, Fritz Lehmann conducting.* (Decca DL 9775, \$4.98)
★★★★

THIS album bears the title Popular Spanish Classics for Orchestra, which is scarcely a felicitous description of Chabrier's "España". Although Miss Eustrati has a dark, beguiling voice, the orchestral performance of "El Amor Brujo" is coarse and very un-Spanish in its rhythmic heaviness. Nor does Mr. Lehmann conduct the dances from "The Three-Cornered Hat" with much fire or snap. But what makes this album really interesting is the performance of "España" by the Bamberg Symphony, which is so bad that it is actually very amusing. One can almost smell the frankfurters on a Saturday night. —R. S.

CHAMBER MUSIC

BRAMS: Trio in C major, Op. 87. HAYDN: Trio in G major, Op. 73, No. 2. *Trio di Trieste.* (London LL 1176, \$3.98)
★★★★

THE Trio di Trieste is more successful with the delicious Haydn Trio in G major, which like all of Haydn's piano trios is almost never heard, with the exception of the final Rondo all'Ongarese. Ironically enough, this enormously popular movement is the least distinguished and interesting of the three, but its catchy rhythm and touches of folk colorings are hard to resist. In the Brahms C major Trio, the playing is rhythmically spotty and the piano overbalances the strings, which is partly Brahms's fault for writing so heavy a piano part. Nonetheless, this is a forceful performance. —R. S.

FRANCK: Trio in F sharp major, Op. 1, No. 1. CHAUSSON: Trio in G minor, Op. 3. *Trio di Bolzano.* (Vox PL 8950, \$5.95)
★★

CÉSAR FRANCK composed three piano trios in his student days which time mercifully forgot. One needs only to listen to this recording to see why they have disappeared from the repertoire, for the composer was still in an insufferably prolix and stylistically confused stage of development. Yet it is good to have this early work of Franck on records in so good a performance. Chausson's Trio in G minor, written while he was studying with Franck, is still viable. It contains no very striking ideas and it certainly puts no strain upon the intellect, but it is effectively scored and harmonically interesting. The Trio di Bolzano plays it with élan. —R. S.

LISZT

Hungarian Fantasia

Hungarian Fantasia, for piano and orchestra. *Julian von Karolyi, pianist; Munich Philharmonic, Edmund Nick conducting.* Hungarian Rhapsody No. 2, *Julian von Karolyi.* (Decca 10" DL 4084, \$2.98)
★★★★

JULIAN VON KAROLYI plays the Hungarian Fantasia with such scintillating virtuosity and affection that the piece actually comes to life and sounds much better than it is. The tone colors he achieves in the runs and rapid figures are a study in themselves. The orchestra is adequate but not equally brilliant. Mr. von Karolyi also shines through the Second Rhapsody with true Lisztian bravura. —R. S.

KEY TO MECHANICAL RATINGS

- ★★★★ The very best wide frequency range, good balance, clarity and separation of sounds, no distortion, minimum surface or tape noise.
- ★★★ Free from all obvious faults, differing only slightly from above.
- ★★ Average.
- ★ Markedly impaired. Includes dubbings from 78-rpm disks, where musical virtues are expected to compensate for technical deficiencies.

HOVHANESS

Two Programs

"Khaldis", concerto for piano, four trumpets, and percussion. Piano Pieces: "Pastorale" No. 1; Fantasy on an Ossetian Tune; "Orbit" No. 2; "Ihala"; "Hymn to a Celestial Musician"; "Achtamar". *William Masselos, pianist; Chamber Ensemble conducted by Izler Solomon.* (M-G-M E3160, \$3.98) ★★

Suite from the incidental music for "The Flowering Peach"; "Orbit" No. 1; Suite from the ballet, "Is There Survival?" (alternate title: "King Vahaken"). *Chamber Ensemble conducted by the composer.* (M-G-M E3164, \$3.98) ★★

AMONG the younger American composers today I know none whose music is fresher, more immediate in its appeal, and more spontaneous than that of Alan Hovhaness. It is easy to assume that Hovhaness' use of exotic scoring, unusual modes and scales, archaic harmony, and strict forms in their purest essence creates the peculiar charm of his music. But this is putting the cart before the horse. Only because he is a true lyricist and poet, only because his imagination creates new worlds of sonority does the exotic aspect of his music move us so deeply. Were he a commonplace composer, the technical devices he employs would merely prove tiresome, as they have so often in the works of certain other composers who have tried to conceal their poverty of invention with a thick coating of oriental or other foreign veneer.

To those who are as yet unfamiliar with this unique art, I recommend the suite "King Vahaken" as a beginning. The music was originally written for a ballet, "Is There Survival?" by the Boston choreographer Jan Veen. King Vahaken was a hero of ancient pagan Armenian legend, and by the use of his name as a new title for the music, Hovhaness merely wished to indicate the strong Armenian influence that runs through so much of his work. In this powerful score, Hovhaness uses the strictest devices, canon and fugue for the most part, but with a freedom of tonality and treatment that gives them an entirely unexpected effect. The score calls for saxophone, trumpets, vibraphone, chimes, tam-tam, clarinets, and timpani. They are used with exemplary economy and musical instinct. This music, impassioned as it is, is never noisy or vulgar. Hovhaness is an aristocrat and a visionary, not a tub-thumper. The music for Clifford Odets' play on the legend of Noah's ark, "The Flowering Peach", is notable for its restraint and evocativeness. The title "Orbit" is explained by the composer by the fact that works bearing it are cast "in the forms of the motions of the spheres—the strangeness of a body in space with ever-shifting relationships to its solar neighbors". In the case of "Orbit" No. 1 the body in space is represented by the basic melodic line. This music was originally written for the dancer Louise Lipold, for a work called "Song".

Hovhaness' contrapuntal skill and extraordinary sense of sonority come to the fore in the concerto, "Khaldis". William Masselos and the ensemble play the work with tremendous zest and tingling precision. Khaldis was the Supreme God of the Universe in ancient Armenia, and the concerto has many of the characteristics of a hymn of praise. In the piano solo pieces, Hovhaness uses ingenious devices that remind one of John Cage or Henry Cowell in the manner in which they transform the character of the instrument completely. In the "Pastorale", for example, a hard rubber xylophone mallet is passed in glissando over the lower strings of the piano, with astounding effect. Later, Mr. Masselos strikes strings in the lower and middle registers of the piano with a soft timpani stick while playing keys with his other hand. "Achtamar" is actually "Ach Tamar", for it refers to an Armenian legend of the princess Tamar whose lover was drowned one night as he was swimming to the island where she lived. Forever afterward, the waves about the shore whispered "Ach Tamar" ("Oh, Tamar").

For those who are in search for music of emo-

tional power and intellectual interest these two albums will provide many fascinating hours.

—R. S.

DEBUSSY

Piano Works

Preludes, Books I and II; "Images", Books I and II; "Estampes"; "Masques"; "L'Isle Joyeuse"; Deux Arabesques; "Children's Corner" Suite; "En Blanc et Noir"; "Six Epigraphes Antiques". *Robert Casadesus, pianist (with Gaby Casadesus in the four-hand and two-piano pieces).* (Columbia SL 222, \$14.94) ★★

IN honor of Mr. Casadesus' 20th concert season in America, Columbia has issued a wide-ranging review of the piano music of Debussy as played with his accustomed dash and elegance by one of France's most distinguished musicians. The most distinctive characteristics of Mr. Casadesus' way with Debussy are the unequivocal virility and the emphasis on the bony under-structure of the music,



Robert Casadesus

Drawing by B. F. Dolbin

which reveal not only Debussy's wide dynamic spectrum (extending far beyond the pastel in both directions) but the strength and sharp profile of his basic musical ideas, whether melodic, harmonic or rhythmic. No perfumed impressionism of the limp and swooning variety here!

Which is not to say that Mr. Casadesus belongs to the hammer-and-tongs school. On the contrary, he is capable of the utmost delicacy where delicacy is wanted. The important thing is that he knows how to keep the misty, amorphous effects in their proper place and not permit them to envelop and obscure the really muscular quality of most of the works. Fortunately we are to have pianists about like Mr. Casadesus, Walter Gieseking and a few others to clear the atmosphere of the stale perfume always threatening to engulf Impressionism. The air is much clearer today than it was 20 years ago.

—R. E.

BORODIN

Symphonies

Symphony No. 2, in B minor; Symphony No. 3, in A minor; "Prince Igor" Overture. *Orchestre de la Suisse Romande, Ernest Ansermet, conductor.* (London LL 1178, \$3.98) ★★

OF the three works recorded here only one (the Symphony No. 2) was completed by Borodin. The other two were worked upon and orchestrated by the composer's friend, Glazounoff. The overture and the Second Symphony are familiar staples on symphonic programs, but the unfinished Third Symphony deserves more hearings. The latter is well worth the price of the disk, but the other two do not receive readings comparable to Mr. Ansermet's best work on records and are strangely lacking in exotic colorings and fiery excitement.

—F. M., Jr.

SCHUBERT

Piano Works

Fantasy in C major, Op. 15, "Wanderer"; "Moments musicaux", Op. 94. *István Nádas, pianist.* (Period SPL 719, \$4.98) ★★

THIS record contains many treasures of Schubert's piano output and some of the most famous, including the F minor "Moment musical" certainly known to all piano students. István Nádas,

Hungarian by birth and currently teaching at Xavier University, La., performs the works with many good qualities—an agreeable tone, a sure technique, and a general understanding of Schubert's piano style. But the works do not quite come off, mainly because they seem too studied and lack spontaneity. Only occasionally, as in parts of the "Wanderer" Fantasy or in the Second "Moment musical", do the melodies take wing and really sing.

—F. M., Jr.

LEONCAVALLO

Pagliacci

Maria Callas (Nedda); Giuseppe di Stefano (Canio); Tito Gobbi (Tonio); Rolando Panerai (Silvio); Nicola Monti (Beppe); Orchestra and Chorus of the Teatro alla Scala, Milan; Tullio Serafin conducting. (Angel 3527, \$7.96) ★★

THIS worthy recording of Leoncavallo's enduring operatic melodrama is primarily distinguished by the experienced and wise conducting of 76-year-old Tullio Serafin. None of the colorful details of the score is lost in his transparent, flexible reading; in spite of the breadth of his conception, the music moves steadily from beginning to end, and the conductor is in constant rapport with the singers. The Scala orchestra plays superbly for him.

With her exceptional vocal technique, musicianship, and dramatic understanding, Miss Callas gives a particularly perceptive, securely sung performance as Nedda, although more sumptuous voices have been heard in the part. Mr. Gobbi is outstanding as Tonio, and both Mr. Panerai and Mr. Monti contribute satisfactory performances. Mr. di Stefano is perhaps miscast as Canio. Even with the help of the microphone, his voice seems to lack the force to make the role's climactic moments sufficiently powerful. However, he sings with considerable accent and verve, and his inadequacies are almost lost in a recording so beautifully conducted.

—R. A. E.

VILLA-LOBOS

Two Works

"Momoprecoce", Fantasy for Piano and Orchestra. (*Magda Tagliaferro, pianist.*) "Bachianas Brasileiras" No. 8. *Orchestre National de la Radiodiffusion Française, Heitor Villa-Lobos conducting.* (Angel 35179, \$4.98) ★★

VILLA-LOBOS composed a suite of piano pieces called "Momoprecoce" in 1929 in Paris for Magda Tagliaferro, who is herself a native Brazilian, although she has spent her life in France, where she is a professor at the Paris Conservatoire. The title refers to King Momo, a familiar figure in the famous carnival in Brazil, and the music reflects the excitement of the children taking part in the carnival. Whereas the original piano suite is quite charming, this fantasy for piano and orchestra seems curiously overblown. The materials of the suite are too slight to serve so ambitious a purpose. Miss Tagliaferro plays in sprightly fashion, but the composer does not shine as a conductor. The "Bachianas Brasileiras" No. 8 is one of several suites in homage to Bach, although wholly Villa-Lobos' own in style and spirit. It is discursive but there are some colorful, rhythmically vital, and orchestrally sumptuous pages in the score.

—R. S.

VERDI

La Traviata

Renata Tebaldi (Violetta); Gianni Poggi (Alfredo); Aldo Protti (Germont); Orchestra and Chorus of l'Accademia di Santa Cecilia, Rome; Francesco Molinari-Pradelli conducting. (London LLA 26, \$14.94) ★★

MISS Tebaldi is a celebrated interpreter of the role of Violetta, and this recording gives full evidence as to why. The constant play of color in her voice, evoking Violetta's varied emotions; the uncanny phrasing, which brings vividly to life the notes of Verdi's score; the exquisitely spinning high tones—all these are combined in a performance that is heartbreaking in its poignance and beauty. It is safe to say that no other Violetta on records, with the exception of Maria Cebotari, who sings in German, is so affecting.

The soprano's colleagues in the other two leading roles, Mr. Poggi and Mr. Protti, are not artists of comparable stature, but their performances are respectable enough, and the singers in the many supporting roles are first-rate. Mr. Molinari-Pradelli conducts serviceably, but the orchestra is a trifle slipshod in its playing. It does not matter as long as Miss Tebaldi is singing.

—R. A. E.

Florette Zuelke To Head New Columbia Department

A new educational department of Columbia Records has been formed recently, and will be headed by Florette Zuelke. Miss Zuelke, with Columbia Records since 1951, was formerly with the music division of the Library of Congress. The primary function of the new department will be to present the Columbia catalogue in the light of the needs of the educator.

American Music and Artists Heard in Vienna Festival

By MAX GRAF

FOR seven years the Vienna Konzerthausgesellschaft has held an international music festival. It was a necessity, for Vienna had been cut off by the Hitler regime from the musical life of free countries for eight long years. The Seventh International Festival opened on June 5 and lasted until June 24. At the first concert, the Minister of Public Instruction and the Bürgermeister of Vienna made speeches emphasizing the importance of art in our time and the need for learning what is new in art. The first orchestral concert was energetically and clearly led by Massimo Freccia. Six more orchestral programs, two chamber-music concerts, a choral concert, and an organ recital followed. During the festival period, Leopold Stokowski was guest conductor of the Vienna Philharmonic in two concerts that were enthusiastically received. Otto Klemperer (physically handicapped but spiritually fresh and vigorous) conducted Mozart's "Jupiter" Symphony and the Mahler First in a concert that also fell during the festival.

Barber Work Premiered

The program of the opening began with Prokofiev's Second "Romeo and Juliet" Suite, masterly music, and brought Samuel Barber's "Prayers of Kierkegaard" for the first time in Vienna. This serious and nobly conceived work was heartily applauded, and Barber, whose music is liked in Vienna, acknowledged the applause in person. Rolf Liebermann's Concerto for Jazz Band and Symphony Orchestra is not one of the important works of our time, but it does have rhythmic invention and lively movement in it. A part of the public seemed irritated by its rhythms and the presence of a jazz band, though the ensemble in question was the highly popular Kurt Edelhagen Band. Alexander Brailowsky was the piano soloist of the evening.

The second evening brought a concert performance of Werner Egk's opera "Columbus", with Paul Schoeffler in the title role. This opera had been given in 1942 in the Vienna Staatsoper. It was originally composed for the Bavarian Radio. This explains its somewhat oratorio-like style, which was apparently modeled after Milhaud's "Christophe Colomb". Like the powerful Milhaud work, Egk's opera depicts the voyage of Columbus and his life up to his death in a series of short, compact scenes. Egk has called his work a Portrait and Report. It is rather a depiction of isolated episodes than a unified dramatic development, with a climax. The music, however, is able, and the composer has a clear sense of form. Egk conducted the opera himself and was warmly applauded.

At the following concert Mr. Rudolf conducted Olivier Mes-

siaen's "Turangalila" Symphony, a work of sensuous and exotic sonorities. The success of this French composer was owing to his unusual personality and intoxicating sense of sound effects. The public gave an enthusiastic welcome to Eugene Ormandy and the Philadelphia Orchestra at two exciting concerts. It was the first time since Toscanini's visit with the New York Philharmonic-Symphony some years ago that Vienna had heard an American orchestra. The dazzling virtuosity and lustrous sound of the ensemble drew such applause that several encores were given. The first program was classic: Bach's Suite in D major; Beethoven's Seventh Symphony; and Brahms's First Symphony. The second program was modern: Hindemith's "Mathis, der Maler"; "Epigraph" by Norman Dello Joio, who studied with Hindemith in America; Debussy's "Nuages" and "Fêtes"; and Ravel's "La Valse".

The sixth orchestral concert brought new works by two Viennese composers. The first violist of the Vienna Symphony conducted his cantata "Agamemnon Must Die", with a text dealing with the return and murder of Agamemnon in the manner of the French dramatist Giraudoux. Anti-war propaganda is woven into the fabric of the ancient saga. Angerer's tonal

language is concise, energetic, and functional. His score is compact and lean in texture. The second new work was Anton Heiller's Psalmcantata, calling for soloists, chorus, and an orchestra of 19 woodwinds, 12 brasses, strings, and many percussion instruments, besides two pianos. The text embraces several psalms and a prayer of St. Augustine. Heiller's harmonies are peculiar and highly chromatic; his music is very intense, emotionally expressive, and well constructed. Rich counterpoint enhances the formal dignity of this music. This cantata is one of the best pieces written in Vienna in recent years. The 32-year-old composer, who is also known for his organ pieces, made a name for himself with his Toccata for Two Pianos, performed in 1947 at the International Music Festival in Copenhagen.

Four episodes for orchestra, "Turandot", by Gottfried von Einem, fresh music with an exotic tinge, were conducted by André Cluytens in an especially masterly orchestra concert. Less impressive was a symphonic poem "Gaultier-Gargouille" by Emmanuel Bondeville, who depicts the 16th century French actor in pathetic, comic, sentimental, and lusty scenes. Albert Roussel's "Bacchus et Ariane" Suite, and Stravinsky's "Firebird" were also on the program.

The new generation of composers was represented in a concert conducted by Nino Sanzogno, of the La Scala Opera in Milan. He offered a Symphony by the Munich composer Karl Amadeus Hartmann made up of four songs for alto with an orchestral interlude (a

theme and four variations). The work is a portrait of death and suffering, after poems by Whitman, with its evocations of "oceans of tears", wild cries of anguish, and men destroyed by misery. It is a sort of modern Book of Job. Mario Peragallo's Violin Concerto is a virtuoso piece in the 12-tone idiom, expertly written for violin. The Sixth Symphony of the Austrian composer Johann Nepomuk David shows this contrapuntist striking out on new paths. It is richly inventive, with a fantastic waltz as a third movement and a brilliant triple fugue in the finale, masterly in orchestration. Mr. Sanzogno and the Vienna Symphony were heartily applauded for their performances of these three interesting works.

Parisian "Pelléas"

The festival closed with a concert performance of Debussy's "Pelléas et Mélisande" under the sensitive baton of Mr. Cluytens. Excellent singers from Paris took the three leading roles: Paul Mollet, as Pelléas; Janine Micheu, as Mélisande; and Bertrand Echeverry, as Golaud.

Alexander Brailowsky gave a piano recital. Ralph Kirkpatrick played Mozart on a piano like those which Mozart himself used. Nathan Milstein gave two concerts with Artur Balsam at the piano. Zino Francescatti was heard in a violin recital. And Irmgard Seefried and Dietrich Fischer-Dieskau shared a vocal program made up of the Italianisches Liederbuch of Hugo Wolf. The Societa Corelli offered polished performances of music by Corelli and Scarlatti.

Decentralization Marks Holland Festival

Amsterdam

THE Holland Festival, held this year from June 15-July 15, is in one way unique, for its performances are not located in one or two cultural centers (for example, Amsterdam or The Hague) but throughout the entire country. This year there were festival activities in no less than 16 places.

American readers should be interested in the New York City Ballet's performances for they were an outstanding part of the festival. As well as being impressed by the extremely well-trained group, we were also impressed by the successful demonstration of the personal style of George Balanchine and Jerome Robbins. "The Cage", "The Afternoon of a Faun", and "Western Symphony" made an unforgettable impression. The soloists included Tanaquil LeClercq, Melissa Hayden, Jacques d'Amboise, André Eglevsky, and Maria Tallchief.

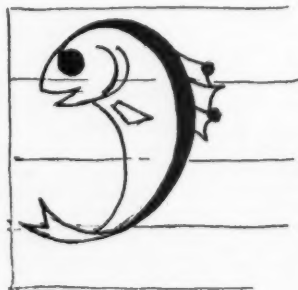
Another highlight was the first performance in Holland of Benjamin Britten's latest opera, "The Turn of the Screw". The performance by the English Opera Group, conducted by Mr. Britten, was outstanding. Astonishing were the performances of Jennifer Vyvyan, as the Governess, and 14-year-old David Hemmings, as the young boy.

La Scala of Milan gave an extremely vivid and fresh performance of Rossini's "L'Italiana in Algeri", under Carlo Maria Giulini, with the fine singers Giulietta Simionato and Eugenia Ratti.

The performances by the Nether-

lands Opera, under Joseph Rosenstock, were seldom more than satisfactory, and Hilde Zadek and Suzanne Danco were also disappointing. Interesting was the same company's "Eugen Onegin", under Alexander Krannhals, who conducted the work brilliantly. The international cast included Gré Brouwenstijn and Ramon Vinay.

No less than 18 orchestral, 28 chamber, and four choir concerts were heard during the festival. Highlights of the concerts by the Concertgebouw were Eduard van Beinum's reading of Dutch composer Alphons Diepenbrock's "Electra" Music; Pierre Monteux's direction of Willem Pijper's Third Symphony and "Daphnis and Chloé"; and George Szell's interpretation of Henk Badings' Symphonic Prologue. Among the soloists were Arthur Grumiaux, Leon Fleisher, and Clara Haskil.



The Residentie Orchestra performed two Dutch works—the Concerto for Two Violins by Badings, under Willem van Otterloo, with Herman Krebbers and Theo Olof as soloists; and the Third Symphony by Lex van Delden, under Alexander Krannhals. The latter also conducted a fine performance of Bartok's Concerto for Two Pianos, Percussion, and Orchestra, with Geza Frid and Luctor Ponce as the soloists. William Steinberg's concert with the same group was rather disappointing.

Especially memorable were the concerts by the Israel Philharmonic, under Paul Kletzki; the strings, in particular, were excellent. An outstanding event was the performance of Mahler's gigantic Sixth Symphony by the Rotterdam Philharmonic, under Eduard Flipse.

The chamber-music series introduced a new Dutch ensemble, the Netherlands Chamber Orchestra, under Szymon Goldberg, who conducted two Bach programs; and Felix de Nobel, who led a performance with this ensemble assisted by the Netherlands Chamber Choir. Recitals of outstanding quality were given by the Hungarian Quartet, who performed works by Haydn, Beethoven, and Bartok.

One must also mention the unforgettable performance of the Bach Mass in the old church in Naarden, by the Netherlands Bach Society under Anthon van der Horst.

Next year the festival is expected to introduce a new Dutch opera by Henk Badings, based on the life of Rembrandt.

—LEX VAN DELDEN

Stratford Music Festival Supplements Shakespeare

By COLIN SABISTON

Stratford, Ont.

THE Stratford Music Festival, inaugurated this year to complement the Shakespearean Drama Festival now in its third year, opened on July 9 to a full house. The program was given by the Hart House Orchestra, under Boyd Neel, and the Festival Chorus, under Elmer Iseler. The festival ended on Aug. 6 with a program that included a presentation of Handel's "Acis and Galatea". The cheering that greeted performers on these occasions was characteristic throughout the 22-concert series, and with good reason.

Built around the orchestra and chorus, but including an unusually brilliant succession of solo artists, the festival was an artistic success on such a high level as to warrant its continuation. The organization and general management was efficiently handled by Canadian composer Louis Applebaum, and the backing he received from the festival committee was enthusiastic. The attendance, after the opening evening, was generally good though uneven, which was to be expected by such a new venture in a locality not on any main summer-tourist route. But the financial results were within sight of a break-even box-office take.

The Music Hall, which is a converted badminton court seating about 800, proved very satisfactory. The extensive alterations required were charged against the first year's income with any deficit to be carried over into next season (if the committee decides to continue the music festival). If financial arrangements are at all possible, the musical activities should be continued, as a single season is not enough to determine the ultimate drawing power of such events. On the basis of artistic quality, however, there can be no uneasiness. Guest artists were all "top drawer", and all gave their very best in a truly remarkable series.

It was found as the festival progressed that while patrons of the Festival Theater also attended the concerts, the latter also drew independent audiences from all over this continent and Europe. The Concert Hall, like the theater, is on the banks of the Avon River, which runs through the center of the town. Festival activities were flanked by a continuous park strip and were faced by a similar park on the opposite bank. Royal swans from England could be seen gliding on the river, showing a curious interest in visitors eating picnic lunches and suppers along the grassy slopes of the banks.

Around the stable core of orchestra and chorus revolved the glittering cluster of artists including Elisabeth Schwarzkopf, in three concerts; violinist Alexander Schneider, in six; Isaac Stern, in three; cellist Zara Nelsova; baritone Aksel Schiotz; lutenist Suzanne Bloch; flutist Gordon Day; oboist Perry Bauman; bass Jan Rubes, soprano Lois Marshall; and numerous other vocalists in solo items incidental to choral programs. In addition, Stravinsky's "The Soldier's Tale" was given four performances, with Marcel Marceau, as the Devil; Douglas Rain, as the Soldier, and Lillian Jarvis, in the ballerina role of the Princess, and William Needles, as the Narrator. The orchestra was under Paul Scherman, and the producer, Douglas Campbell.

On commission, Canada's senior composer Healey Willan composed "A Song of Welcome", for orchestra, chorus, and four solo voices, with which the festival opened. It served as a brilliant beginning for Canada's most ambitious and fully professional festival of music. Other contemporary Canadian composers represented were Oskar Morawitz, by a first performance of his Diverimento for Strings; Harry Somers, whose Suite for harp and strings featured Canadian harpist Marie Losch as soloist; and Godfrey Ridout, by a performance of his Etudes for Strings.

Mr. Neel and Mr. Applebaum took advantage of the liberty to mix standard works with modern, experimental compositions with good results. The orchestra and chorus, trained to a high finish, soon solved the problems of the auditorium. And the performances

of "The Soldier's Tale" gained in dramatic power as its informal character (on the strolling-player plan) became less studied. In the performances Mr. Marceau's miming carried the show. Stravinsky's music was incidental.

Highlights of the series included the impeccable work of Miss Marshall in the Bach Cantata No. 51 and in the recital with pianist Glenn Gould, who won an equally great ovation for his performance of the "Goldberg" Variations. A long ovation followed the program of double concertos of works by Bach and Mozart, with Mr. Stern and Mr. Schneider as soloists. Mr. Schiotz provided an outstanding recital. For many, the festival's climax were the three appearances of Miss Schwarzkopf, twice in recital with Paul Ulanowsky. To such events must be added the chorus's performance of Britten's a cappella "Hymn to St. Cecilia", and the orchestra's performance of the six Brandenburg Concertos—all played with elegance and rhythmic perfection under Mr. Neel's sensitive direction.

Program Announced For Coonamessett Festival

COONAMESSETT, MASS.—The second September Music Festival, sponsored by the Coonamessett Music Society, will be held here in the Falmouth Playhouse on the succeeding week ends of Sept. 9-11 and Sept. 16-18. The artistic directors for the two week ends are respectively Frank Brieff, of the Bach Aria Group, and Boris Goldovsky, of the New England Opera Theater. The first week-end series will include performances by the New York Woodwind and Brass Ensembles (Sept. 9); the Festival Chamber Orchestra, under Mr. Brieff, with Irene Jordan, soprano (Sept. 10); and the New Music Quartet (Sept. 11). Scheduled for the second week end are three chamber operas, under Mr. Goldovsky (Sept. 16): "Don Pasquale", performed by the New England Opera Theater, under Mr. Goldovsky (Sept. 17); and a program of chamber music (Sept. 18). Alan Hovhaness' "Tower Music", commissioned by the festival, will be performed on Sept. 9; and the recently discovered Quartet, Op. 58, No. 4, by Boccherini will receive its first performance in the United States on Sept. 11.

Comédie Française To Arrive in Fall

The Comédie Française will open at the Broadway Theater in New York for a four-week engagement under the sponsorship of S. Hurok. The renowned French company will present five plays in French during its first American engagement: Molière's "Le Bourgeois Gentilhomme", beginning Oct. 25, followed by a double bill of Beaumarchais's "Le Barbier de Seville" and Marivaux's "Arlequin Poli par l'Amour" on Nov. 8, and on Nov. 15 by Marivaux's "Le Jeu de l'Amour et du Hasard" with Musset's "Un Caprice".

Stony Brook Concerts Successful Venture

STONY BROOK, L. I.—The appearance of D'Artega conducting the musicians of the Symphony of the Air at the recently concluded Stony Brook Festival here brought a record attendance at the four concerts of the series, with the final night's program of the works of Rodgers, Romberg, and Kern playing to 800 standees. Encouraged by the results, the festival board plans to increase the number of next year's concerts to eight.

Large Audiences at Close of Robin Hood Dell

Philadelphia

THE final three weeks of summer music at Robin Hood Dell featured some excellent programs for audiences that were invariably large and enthusiastic. On July 11, Erica Morini scored a solid success, playing the Tchaikovsky Violin Concerto with a large, dark tone and an abundance of temperament. Alexander Hilsberg was the conductor for this occasion, opening his program with the sprightly Overture to "Russlan and Ludmilla", and offering the Tchaikovsky Fourth Symphony as his main orchestral selection. His performance was more notable for brilliance and precision than for any revelation through detail or poetic quality. On the following night, Mr. Hilsberg gave a splendidly disciplined account of the Sibelius First Symphony, and also played with fine effect Ravel's "Daphnis and Chloé". The "Academic Festival Overture" of Brahms and Handel's "Water Music", arranged by Sir Hamilton Harty, were other fine contributions to an all-symphonic program that increased one's respect for the rapidly maturing Mr. Hilsberg and the sheen and virtuosity of the Dell orchestra. July 13 brought baritone Robert Merrill to the Dell

with Andre Kostelanetz, conductor. The evening had an inescapable commercial tang, which also applied to the often sumptuous singing of the soloist. Mr. Merrill did not seem to feel too deeply his arias from "Un Ballo in Maschera", "The Barber of Seville", "Carmen", and "La Traviata", which he sang with little variety or nuance. The novelties offered by Mr. Kostelanetz were inconsequential. The "Cambodian Suite" by the ex-king of Cambodia was pretty salon music, while Ferde Grofé's pleasant "Hudson River Suite" featured a barking dog, a mounted motorcyclist with sound effects, and a lady bowler (thunder in the Cat-skills). Best was Ernst Toch's amusing "Circus Overture".

The Dell's fourth week began on July 18 with a Viennese program, conducted by Julius Rudel. Jarmila Novotna and Kurt Baum sang with fluency and enthusiasm, and, in the case of Mr. Baum, tonal amplitude. Some overtures by Suppé were well conducted by Mr. Rudel. On July 19, Efreim Kurz, despite the brutal heat, directed an excellent concert, after 17 years of absence from the Dell. His playing of Tchaikovsky's Fifth Symphony was marked by great sensitivity, and it was nice to hear his sympha-

thetic account of Albert Roussel's "Bacchus et Ariane". Rossini's seldom-heard Overture to "The Journey to Rheims" was a revealing experience, and Glazunoff's "Bacchanale" completed the program. Mr. Kurz had an unusually fervent reception from the Dell audience. Jan Peerce drew the largest audience of the 1955 Dell season on July 21. The great popularity of this singer was apparent in the rapport between artist and audience. Mr. Peerce's well-known musicianship and solid tone were heard in arias from "L'Arlesiana", "Tosca", "La Traviata", and "Pagliacci". Mr. Kurz conducted, giving a brilliant performance of Rimsky-Korsakoff's "Capriccio Espagnol" and Samuel Barber's "Souvenir Suite".

The only postponement in the 18 concerts of the Dell's 1955 season occurred on July 25, when unforeseen showers caused a transfer of the concert to the following night. Rudolf Firkusny was the admirable soloist, playing Beethoven's Piano Concerto No. 3 with aristocratic style and technical polish. Vladimir Golschmann, ushering in this final week, returned to the Dell, offering Barber's "Adagio for Strings", the Overture to
(Continued on page 21)

CONCERTS at Lewisohn Stadium

Vera Franceschi Soloist, July 6

Rain threatened to cancel the Stadium concert, conducted by Andre Kostelanetz, with Vera Franceschi as soloist in the Mendelssohn G minor Piano Concerto. In fact, rain seemed so imminent that Mr. Kostelanetz arranged for Miss Franceschi's vehicle to be heard earlier than scheduled, so she would be able to finish the concerto. Luckily the elements agreed, for the pianist gave a deft and persuasive performance characterized by rhythmic energy in the outer movements and a romantic intensity in the Andante. The rain finally started to fall during Miss Franceschi's encores and forced the audience to move to the sheltered area of the Stadium during Jerome Kern's "Scenario on Themes from 'Show Boat'", which closed the program. Mr. Kostelanetz's readings of Ravel's Bolero and "Mother Goose" Suite were marked by a variety of orchestral colors, but the Bolero lacked tension and a rhythmic steadiness. The concert was also camera night for the Stadium audience, and Mr. Kostelanetz repeated Glinka's Overture to "Russlan and Ludmilla" for the benefit of those who wanted to take pictures close to the stage. —A. R.

Ballet Russe de Monte Carlo July 9

An audience of 17,000 packed Lewisohn Stadium on July 9 to see the reactivated Ballet Russe de Monte Carlo, which had not appeared in New York for five years. The program opened with the New York premiere of Antonia Cobos' "The Mikado", danced to a setting of Sullivan's music by Vittorio Rieti. Having seen the work in the Academy of Music in Philadelphia last season, with proper scenery and lighting, not to speak of sight-lines, I was startled to see how little of its charm and inventiveness was apparent in this Stadium performance. Irina Borowska and Joseph Savino were charming, as the young lovers.

Nina Novak and Leon Danielian danced the "Don Quixote" pas de deux in a manner better suited to register with the back benches than with those who could see the straining muscles and exaggerated, forced gestures. Miss Novak was less successful than Mr. Danielian in retaining a measure of elegance amid all this frenetic bravura.

The most impressive dancing of the evening was to be seen in "Swan Lake", with Mia Slavenska as Odette and Victor Moreno as Prince Siegfried. Neither of these sterling artists wasted much effort upon subtlety of movement, but both were strong, secure, and theatrically effective. Mr. Moreno, especially, won a storm of applause for his sensational leaps and beats. A harum-scarum performance of "Gaieté Parisienne" brought the evening to a vigorous close. Frederic Franklin danced the role of the Baron with which he has long been identified. Yvonne Chouteau was outstandingly brilliant and gracious, as the Glove-Seller. Mr. Danielian was a pawky Peruvian; and the others gave spirited, if rough-and-ready performances.

Leon Bounnikoff conducted the orchestra ploddingly, and the violin soloist in "Swan Lake" went half a tone flat in the most exposed passage at the end of the pas de deux. But there was no doubt that ballet night at the Stadium was a tremendous success with the many thousands of spectators. —R. S.

All-Gershwin Night, July 11

The perennial appeal of the music of George Gershwin drew a capacity

crowd to what is always one of the Stadium's most popular offerings. Alexander Smallens, who has been conducting these Gershwin nights since the beginning, led the orchestra; Leontyne Price and William Warfield were the vocal soloists; and Earl Wild the soloist in the Piano Concerto in F and the "Rhapsody in Blue".

Although the orchestra had warmed up on "Strike Up the Band", its execution and attack left much to be desired throughout the performance of the concerto. There was a persistent lack of co-ordination with the soloist, whose breezy and effective style of playing was left unsupported. But the spirit of Gershwin was there, if not always the letter, and as the audience demanded an encore before intermission, Mr. Smallens obliged with a much more cohesively brash performance of "An American in Paris".

Present during intermission was the guardian angel of the Stadium concerts, Mrs. Minnie Guggenheimer. She was awarded a citation by Charles H. Silver, of the Board of Education, on behalf of the Interfaith movement "for her efforts in bringing music to peoples of all races and creeds". Mayor Wagner also paid tribute to "Minnie", and said that "no one has done more to give freely to everyone a common denominator for their feelings in music". More down to earth was his offer on behalf of the city to meet any Stadium deficit—"if it is not too much".

After a performance of "A Cuban Overture", Leontyne Price and William Warfield were heard in selections from "Porgy and Bess". Miss Price sang "Summertime" and "My Man's Gone Now" in a beautifully placed and secure voice. Mr. Warfield was effective in "It Ain't Necessarily So" and "I Got Plenty o' Nuthin'". After the duet "Bess, You Is My Woman Now", Earl Wild was again heard as soloist in the "Rhapsody in Blue", closing the concert with a display of impeccable technique. —J. S.

Jeanne Mitchell, Robert Goldsand Soloists, July 13

A pair of virtuoso concertos, a popular tone poem, and a familiar overture provided the musical fare for the third Stadium concert under Alexander Smallens. In the program of romantic chestnuts the performance of Bruch's Violin Concerto in G minor, with Jeanne Mitchell as soloist, was the most impressive. Though the amplification system was not always kind to her tone and occasionally (because of the closeness of the microphone) the violin threatened to drown the orchestral accompaniment, her performance of the first two movements captured the rhapsodic nature of the work without being overly sentimental, and the final movement was brilliant.

Mr. Goldsand was less successful in the Rachmaninoff Second Piano Concerto mainly because of the predominantly slow tempos chosen. A work difficult to build into an integral whole, the first movement simply refused to move, though many individual sections were attractively and often intimately played. It is only fair to add that a fairly strong breeze, which occasionally played havoc with the loud-speaker system, provided a distraction to the performers, along with the other external noises that plague the Stadium.

The orchestral portion of the program consisted of Richard Strauss' "Don Juan" and Borodin's Overture to "Prince Igor". Though the tone poem was a little too sentimental for this listener's taste, the Borodin was given a lively reading filled with many varied tonal effects. —F. M., Jr.

La Traviata, July 19

A fast moving concert performance of Verdi's "La Traviata" was witnessed by an estimated crowd of 9,500—a crowd that seemed to enjoy every minute of the opera. And they had reason to. The cast was headed by a group of impressive singers—Camilla Williams, as Violetta; Richard Tucker, as Alfredo; and Martial Singher, as the elder Germont; the conductor was Thomas Scherman; and the excellent chorus was Margaret Hillis' New York Concert Choir.

Though Miss Williams, singing the role for the first time, was more impressive in the last act than in the first, she made a noteworthy impression as the heroine. Nervousness or more probably the amplification system of the Stadium perhaps accounted for her occasional strident tones in "Sempre libera"; but the Letter Scene and "Addio! del passato" were delivered with warm liquid phrases, and she hauntingly captured Violetta's tragic and pathetic character.

Mr. Tucker was in excellent voice, though his "De' miei bollenti spiriti" was not exactly exultant. Mr. Singher gave a distinguished characterization of Germont, particularly in the moment when the father denounces his son. The cast was completed with Louise Whetsel, as Flora and Annina; Francis Monachino, as Douphol and the Doctor; and Howard Fried, as Gastone and Giuseppe. —F. M., Jr.

Royal Danish Ballet, July 21

Ten leading dancers of the Royal Danish Ballet who had appeared at the Jacob's Pillow Dance Festival earlier in the summer in their American debut were seen for the first time in New York at the Lewisohn Stadium on July 21. The ten artists were Inge Sand (the only one who had danced in the United States before), Mona Vangsaae, Kirsten Ralov, Kirsten Petersen, Mette Mollerup, Viveka Segerskov, Fredbjorn Bjornsson, Frank Schaufuss, Stanley Williams, and Fleming Flindt.

They were seen in divertissements from Acts I and II of the Hans Beck version of "Coppélia", which differs from the Ivanoff version familiar to American audiences; and in selections from Emilie Walbom's ballet "Dream Pictures", with music by Lumbye, played on the piano on this occasion because of last-minute difficulties with orchestra parts. Thomas Scherman conducted the orchestra in the "Coppélia" excerpts, and also in Lehar's Overture to "The Merry Widow" (a United States premiere), and in Bizet's Symphony in C.

It was impossible under stadium conditions to tell just what the noted visitors were like, in matters of style and finish. Only Miss Sand, a technically brilliant and captivating dancer, succeeded wholly in projecting her artistry. The others had their moments, notably Mr. Williams and Mr. Schaufuss, but they also looked drab at times, which may well have been the fault of the stage conditions and the works chosen. "Dream Pictures" turned out to be a sort of Poor Man's "Carnaval", without the wit of Fokine's choreography or the ebullience of Schumann's music. With piano accompaniment, it was a deadly bore. The Beck version of "Coppélia" may look very handsome under proper theater conditions, but the snippets shown on this occasion seemed definitely inferior to the versions we have seen in this country. They put the accent too obviously on a showy sort of virtuosity which could have been treated with better taste. The dancers, however, displayed an ease of style and a sense of self-command that bespoke fine traditions and schooling. We shall have to wait for another visit to appraise these artists with any justice.

Mr. Scherman conducted the Bizet Symphony with animation and a perceptive sense of its intimacy of pro-

portions. Lehar's Overture, written in 1939 with a Straussian grandiosity of plan, is just so much musical sawdust, saved by the lovely tunes.—R. S.

Isaac Stern Soloist, July 25

Due to the indisposition of Efrem Kurtz, Thomas Scherman conducted this Stadium concert on short notice. The program, originally scheduled to be all-Tchaikovsky, included Dvorak's Second Symphony, Brahms's Variations on a Theme by Haydn, and Mendelssohn's Violin Concerto—a listing that apparently pleased the audience judging from the applause that greeted Mrs. Minnie Guggenheimer's announcement of the change. Except for Isaac Stern's performance of the Mendelssohn work, the program turned out to be a routine affair.

The Dvorak, on the whole, lacked tension. Mr. Scherman emphasized the Slavic-brooding-type melodies to the extent that there was little contrast in mood. The conductor was more successful with the Brahms Variations, which were molded together more tightly; and the orchestra performed cleanly and precisely.

It was a good night for Mr. Stern, and he used the amplification system, which can be a hindrance to many performers, to his advantage. In an authoritative reading his tone was sweet in the lyrical moments, light in the Mendelssohnian whisperings, and broad in the dramatic episodes. The orchestra provided the soloist with a satisfying accompaniment.—F. M., Jr.

Mozart Piano Festival, July 27

Under the aegis of Liebmam Breweries, Inc., the Mozart bi-centennial was observed at the Stadium by a performance of some of his loveliest music for piano(s) and orchestra, with Boris Goldovsky, Pierre Luboshutz, and Genia Nemenoff filling between them the dual functions of conductor and soloists. An audience of 8,000 was on hand, proving that an evening of Mozart, even without subsidies, can be a profitable financial as well as artistic enterprise at the Stadium.

After a vigorous but delicately nuanced reading of the Overture to "The Marriage of Figaro" conducted by Mr. Goldovsky, the first of the evening's three concertos was heard: the Concerto in F major, K. 242, for three pianos and orchestra. Pierre Luboshutz and Genia Nemenoff were at two of the pianos, and Mr. Goldovsky conducted from the third, which was slightly raised on a dais facing the orchestra. His handling of the orchestra from that busy location was distinguished by exceptional control of the balance between orchestra and soloists, and a true feeling for the shaping of a Mozartian phrase. Mr. Luboshutz and Miss Nemenoff interpreted the two major piano parts excellently, but had to contend with an amplifying system that coarsened the piano tone.

Mr. Luboshutz took over podium duties, and Mr. Goldovsky was soloist in the Concerto in G major, K. 453, which followed. Mr. Goldovsky displayed too many mannerisms, such as an exaggerated rubato, for his performance to be an unqualified success. Mr. Luboshutz made an excellent impression, as conductor.

The final work, the Concerto for two pianos, K. 365, a work abounding in lyric and dramatic contrast, was an untrammelled delight. Mr. Luboshutz and Miss Nemenoff played brilliantly, yet with a subtle use of pedaling, and perfect co-ordination. Not even the amplifier could seriously mar this performance, and Mr. Goldovsky's handling of the orchestra, as before, demonstrated the highest kind of musicianship. —J. S.

Yehudi Menuhin Soloist, July 28

Recovered from an illness that forced him to cancel his appearance at the Stadium on July 26, Efrem Kurtz

Among the Lewisohn Stadium Soloists



Isaac Stern



Luboshutz and Nemenoff



Jeanne Mitchell

led the orchestra in a reading of Berlioz's "Symphonie Fantastique" that betrayed no trace of indisposition. Although there was evidence of insufficient rehearsal, especially in the work of the percussion section, rhythmic vigor and decisive handling of tone contrasts made up for certain deficiencies in the last movement. It was a vigorous and full-blooded poet that proceeded through the pages of Berlioz's score.

Yehudi Menuhin gave an exciting performance of Brahms's D major Violin Concerto, marked by a stridency that seemed to stem partly from the amplification system and placement of microphones (Mr. Kurtz indicated a position further removed from the microphones for the violinist after the first movement), but also from the incisive way Mr. Menuhin attacked each phrase, never letting a weary sweetness make its way into a performance that was grandly lyrical. Mr. Menuhin's technical facility was in evidence, double-stopping and all the rest—but also a determination to give the audience the full musical essence of the concerto. Mr. Kurtz was too discreet in his accompaniment throughout the concerto. As encores, Mr. Menuhin performed three movements from Bach's unaccompanied violin partitas. —J. S.

Other Events

Andre Kostelanetz conducted an all-Tchaikovsky program on July 5. The program on July 7 was devoted to a concert version of Johann Strauss's "The Gypsy Baron", with Eva Likova, Madeline Chambers, Gloria Lane, Robert Rounseville, Howard Fried, and David Aiken, soloists. Julius Rudel conducted.

On Tuesday evening, July 12, Alexander Smallens conducted the orchestra in works by Debussy, Ravel, and Franck. Erica Morini was the soloist in the July 14th program in Wieniawski's Violin Concerto No. 2, under Mr. Smallens' direction. The tenth annual Italian night was July 16, with Alfredo Antonini conducting; and Eileen Farrell, Laurel Hurley, and Jan Peerce, soloists.

Philadelphia

continued from page 19

"Euryanthe", the Scherzo from Mendelssohn's "A Midsummer Night's Dream", and Tchaikovsky's "Romeo and Juliet" in solid performances. The conductor also appeared on the following night playing Debussy's "La Mer" with conviction. The soloist was Constance Keene, New York pianist, who was heard in a performance of Saint-Saëns' Concerto No. 2, as a memorial to the late William Kapell, which she played admirably. Mozart's "Eine Kleine Nachtmusik" and excerpts from Berlioz's

On July 20, Joan Field was heard in Lalo's "Symphonie Espagnole", and Philippa Schuyler, in the Saint-Saëns Piano Concerto No. 2. Thomas Scherman conducted. The 14th annual Viennese night was led by Julius Rudel on July 23, with Jarmila Novotna and Kurt Baum, soloists.

Franco Auteri replaced the indisposed Efrem Kurtz on July 26. Ozan Marsh performed Liszt's "Totentanz", and Michael Rosenker was heard in Dvorak's Violin Concerto in A minor. The 1955 series of Stadium concerts ended on July 30 with the eighth annual Rodgers and Hammerstein night. The soloists included Annamary Dickey, Claramae Turner, Davis Cunningham, and Robert Weede; Salvatore Dell'Isola was the conductor; and Crane Calder in charge of the chorus.

A total of 233,000 persons attended the 29 events of the concluded Stadium season, which began on June 20—9,500 more than the official total for the 1954 season, which, however, consisted of only 28 performances. The season's record attendance was set on July 9, when the first Stadium appearance in 12 years of the Ballet Russe de Monte Carlo drew 18,500 persons. The second largest audience numbered 18,000, which was for the previously mentioned Rodgers and Hammerstein night.

The Don Cossack Choir Carnegie Hall, July 29

Under the perennially electric direction of Serge Jaroff, the Don Cossacks were heard in a program for the benefit of the St. Nicholas Society for the aid of displaced persons. A large audience was on hand for the rousing renditions of the group, who sang works ranging from early Russian liturgical music to folksongs and dances. All the familiar assets of the choir were in evidence—the sonorous basses, the falsetto tenors, the swelling crescendos dying to a bare whisper—and, of course, the dancers. Mr. Jaroff conducted with enthusiasm, and was responded to in turn by the audience. Most lovely were some of the

"Damnation of Faust" were also heard by a large audience. The final night of the Robin Hood Dell season took place, as scheduled, on July 28. The third piano soloist of the week was Alexander Uninsky, who was heard in a piano concerto in an all-Tchaikovsky program. He played with technical aplomb and increasing confidence. Erich Leinsdorf offered superb collaboration in the concerto, and a reading of the "Pathétique", notable for dignity and sincerity of emotion. President Frederick R. Mann spoke at intermission time, thanking all those concerned with the past season, and announcing radical innovations and improvements for the season of 1956. —MAX DE SCHAUENSEE

effects in a gentle Caucasian folk song, and the performance of "The Regiment is Riding", complete with twirling whistles and the sound of hooves, made one want to go for a quick canter along the steppes. The chorus and dancers were called back for several encores. —J. S.

Two Concerts Heard In Central Park Mall

In the second of a series of five Saturday evening July concerts in the Central Park Mall, Franz Bibb conducted the City Symphony, with Basel Landia, soprano, as soloist, on July 9. The program was devoted to works of Rossini, Beethoven, Bizet, Leoncavallo, and others. Thor Johnson directed the Naumburg Orchestra on July 31 in a concert presented by George W. and Walter W. Naumburg in memory of their father, Elkan Naumburg, who began donating such concerts to the city 50 years ago. Emanuel Vardi, violist, was heard in his own Suite on American Folk Tunes and in Hovhannes' "Talin". The program included works by Mendelssohn, Brahms, and Dvorak.

Salmaggi Company Gives Aida

Alfredo Salmaggi's Popular Price Grand Opera Company gave one performance in its eighth season in the John J. Downing Memorial Stadium on Randall's Island. In Verdi's "Aida", on July 9, the principals included Rina Telli, as Aida; Kenneth Lane, as Radames; Norma Howard, as Amneris; and Bernard Green, Carlo Tomanelli, Joseph Salvatore, Gina Castor, and Danilo DePena. Ferdinand Liva was the conductor; and Lunia Nestor, the principal dancer.

Chamber Concerts Begin In Washington Square

The third summer season of music in Washington Square Park, under the auspices of the Washington Square Association, began on Aug. 1, with a program performed by the American Chamber Orchestra, under Robert Scholz. The program was devoted to works by Mozart; and Helen Kwalwasser, concert-mistress of the orchestra, was heard in the Violin Concerto No. 5. The same group was heard on Aug. 8. For the concerts on Aug. 15 and 22, Milton Forstater will be the conductor.

MANAGERS

National Music League Awards Two Contracts

Mary MacKenzie, contralto, and Martin Canin, pianist, have been awarded management contracts by the National Music League, America's only non-profit concert management, as the result of auditions held recently for the 1955-56 season. Miss MacKenzie recently won the Walter W. Naumburg Foundation Award, the WHOM Stars of Tomorrow award, and the state and district awards of the National Federation of Music Clubs. Mr. Canin is a student of Mme. Rosina Lhevinné, at the Juilliard School of Music, and has concertized abroad in Austria and Italy.

Huber Resigns Post With Baltimore Opera Club

BALTIMORE.—Frederick R. Huber, who has managed the Metropolitan Opera performances in Baltimore for more than 30 years, has resigned his position with the Baltimore Opera Club, the organization that sponsors

Varied Dance Program At Jacob's Pillow

The program assembled by Ted Shawn for July 20-23 at the Jacob's Pillow Dance Festival near Lee, Mass., was well diversified and partially unfamiliar. Jean Léon Destiné and his Company, Myra Kinch, and Mary Ellen Moylan and Erik Bruhn shared it. I saw the evening performance of July 23, which was introduced by a lengthy and totally unnecessary speech by Mr. Shawn.

Miss Moylan and Mr. Bruhn performed two of the most famous grands pas de deux of the repertoire, from "The Nutcracker", and from "Don Quixote". The small stage and intimate atmosphere of the Jacob's Pillow barn theater (which is excellently equipped as to lighting and other details) expose the minutest nuances of gesture and movement. But Miss Moylan (apart from some facial mannerisms) and Mr. Bruhn danced with such finish and control that it was fascinating to have such microscopic detail. Miss Moylan has gained in ease and lyricism of style since I last saw her, and Mr. Bruhn lived up to his burgeoning reputation as one of the foremost danseurs nobles now before the public.

Mr. Destiné was ably assisted by Merva Kennedy, Marguerite Adrienne, and the indispensable drummer Alphonse Cimber, whose solo was one of the highlights of the evening. "Meringue Carnavalesque" is an easy-going version of a national Haitian folk dance; "Martinique" is a delicious commentary upon 18th-century elegance, as imitated by the slaves and servants of the aristocratic plantation owners; the "Slave Dance", superbly performed by Mr. Destiné, is a true social document in movement; and "La Vengeance des Dieux Petro" gives us absorbing glimpses of the frenzied and hypnotic voodoo dance rituals.

Miss Kinch was delightful when she was being purposely funny, as in "The Grape Gatherer" and "Sarabande for the Erudite", but she was not very amusing in her seriously-intended dances, such as "The Bird Watcher", "Song and Encore", and "Two Nocturnes". —R. S.

Walter Charles To Conduct Abilene Symphony

ABILENE, TEX.—Walter Charles, recently appointed conductor of the Abilene Symphony, left for Texas on Aug. 1 to prepare for his first October concert.

these performances. Organizer of the Opera Club, Mr. Huber was instrumental in bringing to Baltimore the Chicago Opera Company and later the Metropolitan, which has presented 93 performances in the city. Mr. Huber, former Baltimore Municipal Director of Music, will, however, continue his activities as managing director of the Lyric Theater, Baltimore's largest music auditorium.

Leibert Signs Contract With Geisen & Boomer

Richard Leibert, organist, who for the past 20 years has been featured soloist at Radio City Music Hall, has signed with Geisen and Boomer, Inc., for a concert tour during the coming season.

Booking Managers Appointed For Carnegie Hall

Mrs. Ioana J. Satescu has been appointed booking manager of Carnegie Hall. Trudy Gilden will be the new assistant booking manager.

Busy Season Indicated by Plans Of Many Musical Organizations

Philadelphia Orchestra

PHILADELPHIA.—The coming season of the Philadelphia Orchestra, which will open next Sept. 30 and conclude May 12, 1956, will include in its regular series of 28 paired concerts an aggregation of noted soloists and guest conductors. The soloists will include pianists Rudolf Serkin, Eugene Istomin, Geza Anda, and the duo-piano team of Benno and Sylvia Rabinof; violinists Zino Francescatti, Isaac Stern, Anshel Brusilow, and Ivry Gitlis; and soprano Margaret Harshaw. The guest conductors will be Paul Paray, Sir Thomas Beecham, and George Szell.

In addition to the regular concerts, a cycle of four Mozart programs will commemorate the 200th anniversary of the composer's birth, and the 90th birthday of Jan Sibelius will be celebrated by a series of three programs of his music. The orchestra will conclude its season with a three-week tour of the South and Midwest.

Cleveland Orchestra

CLEVELAND.—The Cleveland Orchestra will celebrate the 200th Anniversary of Mozart's birth and the 90th birthday of Jan Sibelius next season. It will be the tenth year that the orchestra has been under the direction of George Szell, and the season will mark the 25th anniversary of Severance Hall, which was first opened to the public in 1931.

Mr. Szell is scheduled to conduct 18 of the 24 pairs of Thursday-Saturday concerts. Guest conductors will include Sir Thomas Beecham, Eduard van Beinum, Fernando Previtali, Igor Stravinsky, and Thomas Schippers. Rudolph Ringwall, associate conductor of the orchestra, will also appear.

Soloists will include Geza Anda, Robert Casadesu, Leon Fleisher, Van Cliburn, Eunice Podis, Rudolf Serkin, and Daniel Wayenberg, pianists; Ward Davenny and Arthur Loesser, duo-pianists; Arthur Grumiaux, Josef Gingold, Jascha Heifetz, Erica Morini, and Anshel Brusilow, violinists; Abraham Skernick, violist; Pierre Fournier, cellist; Robert Marcellus, clarinetist; Maria Stader and Frances Yeend, sopranos; Jane Hobson, mezzo-soprano; David Lloyd, tenor; and Mack Harrell, baritone.

Baltimore Symphony

BALTIMORE.—Soloists for the 12 Wednesday evening concerts for the 1955-56 season of the Baltimore Symphony, under the direction of Massimo Freccia, include Artur Rubinstein, Ania Dorfmann, Pietro Scarpini, and Gary Graffman, pianists; Mischa Elman and Nathan Milstein, violinists; and the Sauter-Finegan Orchestra. Frances Yeend, Nan Merriam, David Lloyd, and Kenneth Smith will appear as vocal soloists in the Verdi Requiem, with the Rutgers University Choir. Puccini's "Tosca" will be given in concert form. The 21-week season opens on Oct. 26 with an all-orchestral program. Ten Saturday evening concerts will be sponsored by the Bureau of Music, Department of Recreation and Parks.

Rochester Philharmonic

ROCHESTER, N. Y.—A large number of soloists will be presented by the Rochester Philharmonic during the 1955-56 season, along with a number of eminent guest conductors. Erich Leinsdorf, regular conductor, will lead the orchestra in a number of concerts, but will be fulfilling commitments in Europe after January,

1956. During his absence, the guest conductors will include Eduard van Beinum, Andre Kostelanetz, and Howard Hanson. Guy Fraser Harrison will conduct earlier in the season. Among the soloists to appear with the orchestra will be Artur Rubinstein, Elisabeth Schwarzkopf, Michael Rabin, and Jose Echaniz. Josef Krips will conduct the Buffalo Philharmonic as guest orchestra for one concert.

Tulsa Philharmonic

TULSA.—H. Arthur Brown, musical director of the Tulsa Philharmonic Society, will begin his eighth season as director of the Tulsa Philharmonic, Oct. 17. During the coming season the orchestra will give approximately 30 concerts, including 12 subscription concerts, nine youth concerts, four Pop concerts, and out-of-town concerts.

Guest soloists for the subscription series will include Claudio Arrau, Nadia Reisenberg, Zadel Skolovsky, Eloise Polk, Leonard Pennario, and Jerome Rappaport, pianists; Zino Francescatti and Francis Jones, violinists; Tosca Berger Kramer, violist; Barton Frank, cellist; and Lily Pons, Igor Gorin, and Phyllis Curtin, vocal artists.

Oklahoma City Symphony

OKLAHOMA CITY.—The 1955-56 Great Artist Series to be presented by the Oklahoma City Symphony will open on Dec. 8 with the appearance of Arthur Whittmore and Jack Lowe, duo-pianists. Sponsored by the women's committee of the orchestra, the series, which ends with a concert featuring Yehudi Menuhin, violinist, on March 18, will also include the Ballets Espagnols; Anna Russell, concert comedienne; and Claudio Arrau, pianist.

University of Michigan

ANN ARBOR, MICH.—The University Musical Society of the University of Michigan has announced 26 concert attractions for its 1955-56 series. The first concert is on Oct. 11.

The Choral Union Series of ten concerts will present Zinka Milanov, the Boston Symphony, the Cleveland Orchestra, Nathan Milstein, the Robert Shaw Chorale and Orchestra, the Vienna Choir Boys, the Toronto Symphony, Artur Rubinstein, the Virtuosi di Roma, and Walter Gieseking.

In the tenth annual Extra Concert Series, the Obernkirchen Children's Choir, the London Philharmonic, the Boston Pops Orchestra, Myra Hess, and Teresa Stich-Randall will be heard. Performances of Handel's "Messiah" will feature as soloists Ellen Faull, Lillian Chookasian, Howard Jarratt, and Donald Gramm, under the direction of Lester McCoy.

The Budapest Quartet, with Robert Courte, violist, will be heard in the University's chamber-music festival in February, and the May Festival will present the Philadelphia Orchestra, the University Choral Union under Thor Johnson, and the Festival Youth Chorus.

Brooklyn Academy

The Brooklyn Academy of Music has announced the participants in its forthcoming Major Concert Series for the season 1955-56. Comprising nine Tuesday evening concerts, the series will feature Mattiwilda Dobbs, soprano; Les Compagnons de la Chanson, French vocal ensemble; a pres-

entation of "The Medium" and "The Telephone", starring Marie Powers, soprano; The Ballet Theatre; I Musici; Gina Bachauer, pianist; a Mozart Piano Festival presentation of concertos with orchestra, featuring Luboshutz and Nemenoff, duo-pianists, and Boris Goldovsky, pianist; Joseph Szigeti, violinist; and George London, bass-baritone. The Academy will also present its traditional series of five concerts by the Boston Symphony, under Charles Munch.

Indiana University

BLOOMINGTON, IND.—Attractions for the 1955-56 Auditorium Series at Indiana University have been announced as follows: the Robert Shaw Chorale and Orchestra; Zino Francescatti, violinist; the Indianapolis Symphony, Fabien Sevitzky conducting; the Ballet Russe de Monte Carlo; the Mozarteum Orchestra, Ernst Maerzendorfer conducting; Marian Anderson, contralto; the Chicago Symphony, Fritz Reiner conducting; and a performance of the play "Tea and Symphony".

Purdue University

INDIANAPOLIS.—The Purdue University concert series will welcome the Boston Symphony under the direction of Charles Munch when they play at the Music Hall on Oct. 20. Other attractions announced for Purdue for the coming season are Marian Anderson, March 17; George London, Jan. 20; Festival Singers of Ireland, Jan. 27; Grant Johannesen, Feb. 18; Virtuosi di Roma, March 9; Ballet Theatre, March 10 and 11; Isaac Stern, April 7; and the Minneapolis Symphony, April 15.

Zorah Berry Series

BUFFALO.—The Zorah Berry Concert Series will celebrate its 30th anniversary during the 1955-56 season. Artists and productions to be included in the series are Eileen Farrell; Rudolf Firkusny; Brian Sullivan; the Mozart Piano Festival, with Boris Goldovsky, Pierre Luboshutz and Genia Nemenoff; the Azuma Kabuki Dancers; the Virtuosi di Roma; Mantovani and his orchestra; the Robert Shaw Chorale; "The Medium" and "The Telephone"; the Ballet Russe de Monte Carlo; and the new Paul Gregory attraction.

New Denver Series

DENVER.—The Witherspoon-Grimes Enterprises will present a new series of attractions here, beginning on Oct. 15 with the Santa Cecilia Choir of Rome. Other appearances on the new series will be made by Elisabeth Schwarzkopf, soprano, Nov. 10; Jacob Lateiner, pianist, Jan. 21; Richard Tucker, tenor, Feb. 18; Nathan Milstein, violinist, March 1; and Fiesta Mexicana, April 6.

New York Concert Society

The Concert Society of New York has announced that it has received 165 season subscriptions for its series of eight Sunday afternoon recitals of chamber music at Carl Fischer Hall next season. This number of subscriptions assures that the series will take place.

Artists and ensembles engaged for the season, which will begin Nov. 13, include the Loewenguth, Juilliard, Hungarian, and Berkshire Quartets, the Albeneri and Alfred Deller Trios, the New Art Wind Quintet, Artur Balsam, Paul Doktor, Stanley Drucker, John Wummer, and John Langstaff.

Admission will be by membership card only. No tickets to individual concerts will be available.

Corpus Christi Symphony

CORPUS CHRISTI, TEX.—An ambitious project to present all the works of Johann Sebastian Bach in a series of annual festivals has been announced by Jacques Singer, music director of the Corpus Christi Symphony. The first festival this year was offered last spring.

Bach Aria Group

The Bach Aria Group, under the direction of William Scheide, will give three concerts in Town Hall next season, on Nov. 23, Dec. 21, and Feb. 15. For the Christmas program the Vienna Choir Boys will join the group in a number of works for children's voices. Martha Lipton and Mack Harrell are scheduled to appear at the February concert. The group's vocal soloists include Eileen Farrell, Carol Smith, Jan Peerce, and Norman Farrow. Frank Brief is the conductor.

Little Orchestra Society

Plans have been announced by the Little Orchestra Society, under Thomas Scherman, for next season's eight concerts in Town Hall. The orchestra will also tour nine states from Oct. 10 to Oct. 28.

Works scheduled to be heard during the New York season will include Ravel's "L'Enfant et les Sortilèges"; Morton Gould's Concerto for Tap Dancer and Orchestra, with Danny Daniels as soloist; Juan Orrego-Salas' "Christmas" Cantata; and Schubert's Mass in A flat major. Soloists will include Rudolf Firkusny and Judith Jaimes, pianists, and Joseph Szigeti, violinist.

The orchestra's tour will honor the 200th anniversary of Mozart's birth, and will feature "Der Schauspielerdirektor", with Mariquita Moll, soprano. Mr. Firkusny will be the piano soloist on the tour.

American Chamber Orchestra

The American Chamber Orchestra has announced a Mozart bicentenary subscription series of three concerts to be held at Town Hall next season. Dame Myra Hess, pianist, and Pierre Fournier, cellist, will be the featured soloists with the orchestra, under the direction of Robert Scholz. The programs will include works by Mozart, Bach, and Haydn, and the concert dates are Nov. 15, Jan. 17, and March 30.

Saidenberg Little Symphony

The Saidenberg Little Symphony will present a series of four concerts at Kaufmann Auditorium during the 1955-56 season. The concerts, to be held on successive Sundays beginning Oct. 23, will include symphonies, serenades, and divertimenti by Mozart in commemoration of the 200th year of his birth, and the Brandenburg Concertos of Bach. Among the soloists will be the duo-pianists Vronsky and Babin; Szymon Goldberg, violinist; Mitchell Miller, oboist; and Theodore Saidenberg, pianist.



Cosmopolitan Opera Names Singers For San Francisco Season

San Francisco
WHILE the summer "Pops" roll along at the rate of two or three per week (nine concerts in all) under Arthur Fiedler's baton, announcements of more serious events to follow are finding their way into the news.

The Cosmopolitan Opera Company has signed up Bidu Sayao, Kurt Baum, Herva Nelli, Regina Resnik, Virginia MacWatters, Camilla Williams, Salvatore Baccaloni, Giulio Gari, Cesare Bardelli, Eva Likova, Robert Rounseville, and Davis Cunningham for its February series of seven performances. "La Bohème", "Il Trovatore", "Cavalleria" and "Pagliacci", "The Barber of Seville", "La Traviata", "Carmen" and "Madama Butterfly" will have one performance each. Carlo Moresco conducts. Glynn Ross directs the stage.

William E. King, succeeding Paul Posner in the managerial field, announces two series under his San Francisco Music and Arts Foundation. Series A promises Mischa Elman, the Ballet Russe de Monte Carlo, Arthur Fiedler and the Boston "Pops" Orchestra, Todd Duncan and Georgia LaRoe in joint recital, Witold Malczewski, and Dorothy Kirsten with Jim Hawthorne. His Series B includes the Santa Cecilia Choir, Luboshutz and Nemenoff, Joseph Szigeti, Marian Anderson, Artur Schnabel, and Inge Borkh and Luba Welitsch in joint recital.

Zura Nelsova, distinguished cellist, has been added to the faculty of the San Francisco State College for the fall semester.

Noteworthy Soloists

While the summer "Pops" continue popular—with an average attendance of about 4,000—these Civic Auditorium events are more noteworthy for their soloists than for musical or performance values of the orchestra.

In most cases, soloists are from the Bay Region—some selected by Conductor Fiedler and some selected through Art Commission auditions judged by the Music Critics Circle.

Pianists have been more successful than singers, although the series opened July 1 with Franca Duval. Eugene Conley and Cesare Bardelli plus the Municipal Chorus, singing excerpts from "La Traviata" under Kurt Herbert Adler's effective baton. The orchestral portion of the program was conducted by Mr. Fiedler, who has directed all the subsequent programs.

Teen-age soloists displaying uncommon skill have been Stephen Bishop, pianist, in the Ravel Concerto; George Nagata, violinist, in the first movement of the Tchaikovsky Concerto; Janet Goodman, pianist, in the Mendelssohn Concerto No. 1; Willard Tresselt, violinist, in the Saint-Saëns "Rondo Capriccioso". A bit more mature and definitely impressive were Roslyn Frantz, pianist, in the Tchaikovsky Concerto; Peggy and Milton Salkind, duo-pianists, in Britten's Scottish Ballad for two pianos and orchestra; David del Tredici, pianist, in the Liszt Concerto No. 1, and Jerome Rose, pianist, in a MacDowell. (These were Music Critics Circle recommendations.)

Jan McArt and Florence Quartararo, sopranos, and Guy Cherney, singer of popular songs, were also well received by "Pop" audiences.

The New Music Quartet concluded its Museum of Art series of concerts with quartets by Mozart, Milhaud and Schubert.

The D'Oyly Carte Opera Company

in Gilbert and Sullivan repertoire, and the New York City Ballet are to occupy the Geary Theater and Opera House, respectively, for much of the month of August.

William Corbett Jones, before going on tour as accompanist for Yehudi Menuhin, gave a recital commemorating the anniversary of the death of Bach by playing a new piano arrangement of his "Art of the Fugue" for a pleased audience in the Century Club.

—MARJORY M. FISHER

Lighter Fare At Indianapolis Bowl

INDIANAPOLIS.—If the emphasis this summer is on lighter fare, with the new Butler Bowl Theatreon attracting crowds nightly for such hits as "South Pacific", "Roberta", and the like, there are weekly outdoor chamber music programs being given by the Jordon Conservatory string quartet that attract the serious music listeners from nearby towns as well as this city.

Until Indianapolis opera lovers can persuade the management of the beautiful new Butler Bowl to give them something besides musical comedy, seekers of this type of fare must go to Cincinnati, or travel as far as Chicago. "Indianapolis Nights" are arranged for the weekly performances of the Cincinnati Zoo Opera, a package deal being sold that includes transportation and all expenses. On July 16 the travelers heard Dorothy Kirsten in "Manon".

Indiana University continues with recitals throughout the summer. On July 17, Wiktor Labunski, pianist, opened the musical program of the annual Indiana Music Teachers Association state conference, playing compositions by Bach, Arensky, Palmgren, Prokofieff, and Debussy, as well as a suite of his own called "Patterns".

—E. Y. P.

Zurich and Lucerne Announce Festival Plans

ZURICH.—Two Swiss cities—Zurich and Lucerne—are again playing host for music festivals this summer. The Zurich Festival, held June 4-July 5, featured opera performances of works by Busoni, Richard Strauss, Verdi, and Puccini; the New York City Ballet; and the Gojo Japanese Ballet. Orchestral concerts in the Tonhalle were conducted by Erich Schmid, Bruno Walter, Ferenc Fricsay, and Hans Rosbaud. The Lucerne International Festival, to be held Aug. 6-30, will include concerts by the Festival Orchestra, under the direction of Ernest Ansermet, Ataulfo Argenta, Herbert von Karajan, Otto Klemperer, Rafael Kubelik, Eugene Ormandy, and Paul Sacher. Many internationally known soloists are scheduled to take part in both events.

Waukesha Symphony Completes Season

WAUKESHA, WIS.—The Waukesha Symphony, under the direction of Milton Weber, concluded its present season on May 10 with performances of works by Mozart and Respighi. Jennie Hanson was heard in a Mozart violin concerto. In its Feb.-15 program the "Cameo" Symphony No. 5 by Milwaukee composer Karl Epert was presented. Frank Glazer was the piano soloist in works by J. C. Bach and Brahms. Betty Hughes, pianist, was soloist in the April-5

concert, and works by Bach-Toch and Hindemith were given.

During the season, compositions selected by a jury including Thor Johnson, Vincent Persichetti, and Leroy Robertson were given their world premiere, and winners of the contest for young Wisconsin artists appeared on the subscription concerts and the Young Peoples concerts.

Rockefeller Grant To Berkshire Center

BOSTON, MASS.—The Berkshire Music Center, operated by the Boston Symphony at Tanglewood, Mass., has received a series of grants from the Rockefeller Foundation that may amount to \$125,000.

The grants will be made over a period of five years, beginning this summer, and will match equally money raised from other sources during the period. They will be paid into the Tanglewood Revolving Scholarship Fund, which may, under the terms of the grant, increase by \$325,000 by the end of 1959.

This marks the second time the Rockefeller Foundation has come to the support of the Berkshire Center: grants totaling \$65,000 in 1940 and 1941 enabled the orchestra to initiate its project for a music school.

North Carolina Symphony Concludes Busy Season

CHAPEL HILL, N. C.—The North Carolina Symphony, under the direction of Benjamin Swalin, played a total of 114 concerts during the season just ended. The touring orchestra was heard by more than 190,000 North Carolinians, with the largest single audience (at North Carolina College) totaling 5,800.

Soloists appearing with the orchestra were Tossy Spivakovsky and Derry Deane, violinists; and Caroline Taylor, pianist.

OPERA NEWS

PHILADELPHIA.—Anthony Terracciano has been named general manager of the new Philadelphia Grand Opera Company, recently formed as a result of the merger of the Philadelphia Civic Grand Opera Company and the Philadelphia LaScala Opera Company. Chevalier L. Jackson, president of the organization, stated that Mr. Terracciano will be in full charge of the productions, engagement of the artists, repertory, and administrative supervision. Humbert Pelosi, former manager of the LaScala group, has been appointed production consultant with the new company.

Giuseppe Bamboschek has been named artistic and musical director and conductor in chief. Mr. Terracciano has also announced the appointment of William Sena as director of ballet and choreographer.

For its 1955-56 season, the company will offer a subscription series of eight performances in the Academy of Music. The series will open on Oct. 13 and continue until March.

FORT WORTH, TEX.—The Fort Worth Opera Association announced the appointment of Rudolf Kruger and Elemer Nagy as directors for the 1955-56 season. Mr. Kruger, of New Orleans, will be general director of the Fort Worth company, and will also direct the Texas Christian University Opera Workshop. Mr. Nagy will serve as stage director.

Four operas and eight one-hour television productions will be given. The repertory will include "Faust" (Nov. 25 and 27), "The Marriage of Figaro" (Dec. 9 and 11), "Rosalinda"

Connecticut Festival Offers American Dance

NEW LONDON, CONN.—The eighth annual American Dance Festival is being held in the Palmer Auditorium of Connecticut College here from Aug. 18 through Aug. 21. Evening performances are being given starting 8:30 P.M. on Thursday, Friday, and Saturday, and matinees are on Saturday and Sunday at 3:00 P.M. A lecture-recital by Doris Humphrey and the Shaker Singers preceded the Festival on Aug. 15.

Artists appearing are the José Limón and Doris Humphrey Dance Groups, Aug. 18; The José Limón Dance Group, Aug. 19; Pearl Lang and Company, Ruth Currier, Lucas Hoving, and Pauline Koner, Aug. 20 matinee; The José Limón Dance Group, Aug. 20 evening; the Pearl Lang, José Limón, and Doris Humphrey Dance Groups, Aug. 21 matinee.

Saginaw Civic Symphony Lists 1955-56 Soloists

SAGINAW, MICH.—Eleanor Steber has recently been engaged to appear as guest soloist with the Saginaw Civic Symphony, Josef Cherniavsky, conductor, during the coming season. Other soloists to appear will be Danny Daniels, as soloist in Morton Gould's "Tap Dance Concerto"; Sigurd Rascher, saxophonist; and Theodore Vosburgh, tenor.

Royal Winnipeg Ballet To Resume Next Fall

WINNIPEG.—Performances having been discontinued as the result of a fire last spring, the Royal Winnipeg Ballet will resume its activities again this fall. A fund campaign raised 88 per cent, or \$44,861, of its objective, according to R. A. Kipp, president. All of the company's property had been destroyed by the accident.

(Feb. 2-4) and "La Bohème" (March 2 and 4). The television performances are scheduled every other week, beginning Nov. 20 through Feb. 27.

Newly engaged artists in Emmeline De Vita, Sarah Fleming, Jacqueline Moody, David Randall, Howard Shaw, Norman Treigle, and Pasquale Verducci.

Weekly radio programs by members of the company are also planned.

PITTSBURGH, PA.—Richard Karp has been reappointed general and musical director of the Pittsburgh Opera, a post he has held since 1942.

The Metropolitan Opera has been granted \$2,500 for Herman E. Krawitz by the New York Community Trust to be used as a "traveling fellowship" to study the major opera houses of Europe this summer. Mr. Krawitz, administrator of stage departments at the Metropolitan, will also survey factories and shops where scenery, costumes, and properties are made.

The Long Island Opera Company will present "La Traviata" as its first performance, at the Sewanhaka High School Auditorium in Floral Park, Long Island, N. Y., on Oct. 15. This will be the newly-formed organization's initial venture in a planned 12-performance series throughout Long Island this fall and winter, according to Guido G. Salmaggi, president of the company. Other officers are Robert Salmaggi, vice-president, and Felix W. Salmaggi, secretary-treasurer.

Varied Works at ISCM Festival

continued from page 6

Pierre Boulez stirred the bitterest disputes, the sharpest division into adorers and despisers, with his cycle for voice and instruments "Le Marteau sans Maître". The work is a setting of three poems by the surrealist René Char in a responsory form between solo alto and chamber ensemble. Of the nine sections, four are vocal and five instrumental. One of the poems is set in two different versions.

As in all of Boulez's music, the chirping, tapping, porcelain-like sounds have a touch of ingenious unpredictability that is in paradoxical contrast with the mathematical ordering of their row-construction. The instrumentation combines flute, guitar, and viola with xylophone and vibraphone. The xylophone is used in virtuosic and concertante style, especially in the middle section of the second part (called first commentary on the "bourreaux de solitude"), while the vibraphone colors the whole piece with its whining tone. The solo voice is treated with consummate boldness, sometimes in break-neck melodic patterns, sometimes in syllabic leaps of intervals for which Sibylla Plate mustered an astounding vocal agility. In its abruptness of style, this music reminds one of an exotic gamelan, with its irrationality of rhythm and melodic fragments. The work contains passages of great beauty, forms of unique suggestiveness, but it is diffuse. Some cuts and some retouching of a few muddy passages of instrumentation would help this piece, which has already been revised once so that it does not correspond with the printed score. But with all its faults it heralds the inspiration and the truly possessed spirit of Boulez, who is a fearless pioneer in new worlds of sound.

Kahn and Blomdahl

The other chamber works on these programs were uneven and highly different in style. Erich Istor Kahn's "Actus Tragicus", for ten solo instruments, is a movement spun out in rather uninteresting monologue fashion, which harmonizes the tone row functionally at its strongest point, thereby contrasting dodecaphony and tonality in striking style. This forms a pendant to Regamey's procedure in the string music of the opening concert. The Chamber Concerto by the Swedish composer Karl Birger Blomdahl was characterized by a somewhat mechanical oratorio. It was far inferior to his oratorio "Im Saal der Spiegel" ("In the Hall of Mirrors") in weight and preceptory power.

The two string quartets, which began and ended the second chamber concert, revealed how far atonality has already become a style and a tradition. Herbert Brün, born in Berlin and now living in Israel, employs powerful rhythmic accents and sonata-like contrasts in a 12-tone context that is both refined and full of musical felicity. In the case of Matyas Seiber, the chamber-music discipline suffers from excursions into pointless songs for the strings. His melodic material, although fashioned after rows, has personal, rhapsodic touches that remind one occasionally of Bartok in their Magyar coloring, and that do not lend themselves to row treatment. Both of these works (as well as Hans Werner Henze's Quartet in three movements, played at the special concert of German music) were performed by the young Parrennin Quartet with uniquely precise and nervously inspired ensemble.

Almost touching in its naive programmatic character and its folkloristic jargon reminiscent of Grieg and MacDowell was the Sonatina which the Australian Peter Sculthorpe (born 1929) had proudly spiced with a few

dissonances and called "For the Return of Yonecara to His Tribe." The Dane, Jan Maegaard, could have taken second prize at a conservatory contest with his Trio for Woodwinds.

The case of Hans Erich Apostel is more complicated. He is unquestionably a composer of rank and individuality, who reveals mastery in his Orchestral Variations on a Theme of Haydn. His Five Songs after late expressionistic poems by R. Felmayer carry the introspective to such lengths that he is guilty of a curiously dogmatic narrowing of his esthetic horizon. The atonality of these songs is only outwardly conditioned by the 12-tone idiom, so that the melodic figurations are so vague that their shapes dissolve just as they begin to grip the listener. This is a strange work, one that marks a step backward in comparison with others by Apostel. Erika Markgraf (accompanied by three woodwinds) sang the soprano solos with fortitude.

Without the brilliant soloists of the Southwest Radio Orchestra, without Mr. Rosbaud's unflinching command, the impeccable quality of the performances would have been impossible. There was also an ample supply of fine pianists: Hans Leygraf (in the Blomdahl work), Paul Gergely (for the Vogel piece), Niels Viggo Bentzon (for the Moroi work), and Maria Bergmann (for the Sculthorpe). The performances at Baden-Baden this year were unusually good for such festivals, so good that one could get a very clear conception of the works, even those that were highly complicated. The special concert of German music was also marked by some outstanding interpretations. The performance of Henze's String Quartet by the Parrennin Quartet has already been praised, and Pierrette Alarie deserves commendation for her coloratura virtuosity in Werner Egk's "Chanson et Romance", which provides a highly original and refined showpiece for the soloist.

The Southwest Radio Orchestra's performance of Schoenberg's Orchestral Variations, under Mr. Rosbaud, has already become classic. There is no other in Europe to match it. Blacher's orchestral filigree also profited from this expert team-work. Wolfgang Fortner's cantata "The Creation" (which had already been omitted from the Frankfurt festival because of its technical difficulties) proved too much of a challenge to the musical and linguistic abilities of the soloists, diligent as they were. It would be unfair to form a judgment at present of this complex, sonorously austere work, which transfers all of the problematic aspects of the text by Weldon Johnson into a spiritual-symbolic sphere.

In the two concluding programs the

impression already made by the others was confirmed: the tendencies of modern music are to be observed rather in periods of time than in national differences and more in matters of style than of technique. The Schoenbergian 12-tone technique, although mostly comprehended only superficially, has had such an international vogue that freely atonal, polytonal, or wholly tonal music can only be seen with a telescope today. The danger of an outward 12-tone academicism was not lessened by the significant fact that at Baden-Baden (as elsewhere frequently) the non-dodecaphonists offered very few works of a quality comparable to those of the 12-tone composers.

Several of the latter were represented on the final programs. The Orchestral Rhapsody of Artur Schnabel is the impressive monument of a widely developed expressionism, written with mastery, carrying the tendencies of the Schoenberg of the middle period to greater lengths. (This work, like the frequently performed Divertimento by Tibor Harsanyi, had been included as a memorial tribute). The String Quartet No. 2 by the English student of Blacher, Francis Burt, outlines curious sculptural forms often written in two parts in piquant meters. It coquettes with an extreme economy of means that does not arise from poverty of invention.

Elliot Carter, otherwise a musician of individuality, did not succeed in being a very persuasive ambassador of his American homeland in his Sonata for Cello and Piano. The piece is honest and pleasing, but it seeks to restore a type of melody, to affect indifference to the disintegration of tonality in a way that is out of keeping with its creative background. Charming as is its close, it seems anachronistic, even in its instrumental delicacy.

The two Italian 12-tone works, a Sonata for Two Pianos by Riccardo Nielsen (born 1908) and a Suite for Orchestra by Gino Contilli (born 1907), are out of joint with the times in an entirely different sense. Both attempt to capture something of the spirit of the divertimento. Nielsen writes in a highly polyphonic and ice-cold style for piano, with sighing motives, piquant rhythms, and delayed accompanying chords. Contilli writes artificially denatured dances, using a solo piano effectively in the Passacaglia. (I am judging this work from a reading of the score, since I was unable to hear it.)

Old-fashioned Dodecaphony

A third example of an unsuccessful restoration of the 12-tone style was to be found in an ambitious Symphony by the Spanish Schoenberg pupil Roberto Gerhard who was born in 1896, in the same year as Vogel, and was one of the senior composers of the festival. In his case, the expressionistic gesture only makes his symphony cumbersome. Not only does it suffer from over-massive orchestral sonorities (I heard this work, like that of Schnabel, in an excellent recording) and from a weightiness not al-

ways justified by its musical substance, but also in its heaping-up of various versions of tone-rows and polyphonic detail. Nonetheless, this three-movement work is grandly conceived and one senses everywhere in it the hand of an admirable musician. The principal error resides in the effort to achieve great forms from the style of atonality through 12-tone means.

There are still two works of pronounced modernity to be discussed. Both are by composers of Scandinavia, where the 12-tone technique has been gingerly handled up until the present. The Concertino for Flute, Oboe, English horn, and Cello, by the Swedish composer Ingvar Lidholm (born 1921) is thoroughly idiomatic and rhythmically decisive. Its vegetative 12-tone melodic material takes the form of ardent fantasy in the second movement, offers three clearly constructed canons in the third movement, and darts like jagged lightning in the finale. Knut Wiggen (born 1927) is notably influenced by Webern in his Quartet for Woodwinds and Piano. This short but very compact work begins somewhat tentatively, more stammering than regularly accented, as if the tones did not trust themselves. Then the composer takes a more radical course; sharply contoured complexes emerge, among them astounding sequences of thirds with occasional triads. The performance, in which two charming bearded Danes called Bentzon took part (Johann as flutist and Niels Viggo as pianist), aroused great interest.

Jazztime Baden-Baden

Nor were the regular festival programs the only challenge offered during these days. The music studio of the Southwest Radio insisted on adding a program of "Jazztime Baden-Baden" to the proceedings. And although most of the guests permitted themselves to miss it, one factor should be noted. Besides Stravinsky's "Ebony" (concerto) it offered a Concerto for Voice and Jazzband, and a Passacaglia in which regular canons, and also mirror and crab were used, together with solo improvisations. Very good; no one will oppose the ambition of jazz composers to use more compositional techniques. But where is this leading us? Are they attempting to bridge the gap between the two spheres? That would injure jazz rather than help it. Eventually it would annihilate it. The phenomenon of jazz has its roots in other earth than that which forms the native soil of western art music. One can understand it only in the light of Herbert Read's ingenious theory of the separate culture of various classes. Then one comprehends that two or more kinds of art can simultaneously and independently represent the spirit of an age. Bridges between the two are only occasionally possible. But if our jazz composers begin to feel ashamed that they have not created "The Art of Fugue", the magic of jazz will soon evaporate.

The festival was enjoyable, if not too rich in creative fruits. A pair of experiments, two or three serious works in a new spirit, the rest froth. But was it not ever thus? From the festival composers of other years also, only a few have survived to become classics of the 20th century. We are still nourishing ourselves on the fertile music which was created between 1906 and 1930, in the heroic period of expressionism and neo-classicism and 12-tone composition. Our ears will be busy with that for many years to come.

Academy Of Music Faces Restoration or Destruction

PHILADELPHIA, PA.—The Academy of Music, which has been a center of musical life here since it opened in 1857, has deteriorated to a point where it must be either restored or demolished. Stuart F. Loucheim, president of the Academy, has proposed the selling of outstanding stock as a means of raising the \$1,000,000 estimated restoration cost.



GRAND FINALE. Jennie Tourel was the artist in the last concert of the 25th-anniversary season of the Schenectady (N.Y.) Civic Music Association. Left to right are Carl Andersen, treasurer; Mrs. Edward J. Hatfield; Robert K. Evans, accompanist; Miss Tourel; Marion T. Posson, secretary; and Harry B. Lockwood, vice-president

Solti and van Beinum Open 34th Hollywood Bowl Season

Los Angeles
HOLLYWOOD Bowl and the Greek Theater dominate the local scene during July and August. Between the attractions offered by these two outdoor amphitheaters there is no room left for anything else in the way of musical entertainment nor a public for it.

When the Bowl opened its 34th season on July 7, it ushered in a Festival Year, so designated to emphasize a five-day Festival of the Americas beginning Aug. 14, designed to integrate contemporary music and art created in the Western Hemisphere.

In the meantime the Bowl concerts have been going their usual way, with "Symphonies Under the Stars" on Tuesday and Thursday nights, and a "Pops" concert on Saturdays.

The first two symphony concerts brought Georg Solti as conductor of the Los Angeles Philharmonic Orchestra in programs that revealed the fiery Hungarian at his best in the Symphony No. 6 ("Pathétique") by Tchaikovsky and in Stravinsky's "Firebird" Suite. Both occurred on opening night with Dorothy Kirsten singing a group of arias by Charpentier, Massenet, and Puccini in her usual high style and musically flawless manner.

The second of Mr. Solti's evenings was occupied by a dramatic performance of Beethoven's "Leonore" Overture No. 3, and an imposing, if unorthodox, interpretation of the Symphony No. 4 by Brahms. That same night Claudio Arrau played Chopin's Piano Concerto No. 2 in F minor with a curiously hard tone and in a manner that lacked poetry.

Van Beinum Conducts

The arrival of Eduard van Beinum as conductor of the next four concerts brought a new upsurge of public interest to the Bowl. Mr. van Beinum was an immediate success, and his first concert on July 18, consisting of Beethoven's "Coriolanus" Overture and "Eroica" Symphony, with Gregor Piatigorsky as the outstanding soloist in Dvorak's Cello Concerto, was a triumph.

Marjorie Lawrence was soloist in the July 21 concert. The symphonic portion of the evening was given over to Mendelssohn's "Italian" Symphony and the Overture and "Venusberg Music" from "Tannhäuser" by Wagner. Both were marvelous realizations of the composers' intentions, an ability that made Mr. van Beinum's performances of Mendelssohn's "Elijah" on July 26th, and "Symphonie Fantastique" of Berlioz on July 28 unforgettable experiences.

For "Elijah", Mr. van Beinum enjoyed the co-operation of the excellently trained Roger Wagner Chorale, Donald Gramm as Elijah, Lois Marshall, Kay Fassenden, and Alex Martin.

Rudolf Firkusny was a brilliant and sensitive soloist in Beethoven's Piano Concerto No. 4 in G Major, in a concert that opened with Mendelssohn's "Fingal's Cave" Overture.

On the lighter side there were the "Pops" concerts, bringing capacity crowds to the Bowl (20,000) and always huge successes. Besides being a boon to the box office, the Rodgers and Hammerstein concert on July 9, the Gershwin Night on July 16 (with Oscar Levant) and the Albergheiti family were professional offerings of popular entertainment at its breeziest.

After running two Broadway shows, "Three For Tonight" and "Wonderful Town", the Greek Theater re-engaged the New York City Ballet for a four-

week season that opened July 20 with 11 performances of Balanchine's full-length choreography of "The Nutcracker" by Tchaikovsky. Maria Tallchief, Tanaquil LeClerc and André Eglevsky in leading roles, the scenic splendor and the generally high level of dancing continues to render the work one of the most attractive ballet creations of recent years.

—WALTER ARLEN

Worcester To Present 96th Music Festival

WORCESTER.—The 96th Worcester Music Festival will present the Philadelphia Orchestra in six concerts during the week of Oct. 24-29. Eugene Ormandy will conduct the five evening performances, and William R. Smith the young people's concert on Saturday morning. T. Charles Lee, music director of the festival and conductor of the 300-voice mixed chorus, will direct the choral works on Oct. 24 and 26, and Mr. Ormandy will conduct the remaining choral portions of the week's programs. Of the nine soloists to be presented, four of them are present or former residents of Worcester.

In the opening concert—"Worcester Night"—Joan Marie Moynagh, soprano and Sylvi Lindstrom, pianist, will be featured. On Oct. 26, Jorge Bolet will be heard in Rachmaninoff's Rhapsody on a Theme of Paganini and Gershwin's "Rhapsody in Blue". The "Duo Vocalists" concert, on Oct. 27, will feature Phyllis Curtin and Theodor Uppman in operatic arias and duets and in excerpts from "The Merry Widow".

Risë Stevens will be the soloist on Oct. 28; and Geza Anda, Hungarian-born pianist, will be heard in the Beethoven Piano Concerto No. 1, on Oct. 29. Peter Armstrong, 14-year-old Worcester pianist, will perform in the young people's concert.

The choral works will include McDonald's "Builders of America", with Thomas S. Roy as narrator; Vaughan Williams' cantata, "Sons of Light"; Lambert's "The Rio Grande"; Holst's "Festival Te Deum"; and Randall Thompson's "Testament of Freedom".

—JOHN F. KYES

Crescent City Concerts Open in New Orleans

NEW ORLEANS.—The Crescent City Concerts Association opened its season here on July 8. The fine impression made by the organization last season was confirmed, as a large audience was present to hear the carefully selected and well-conducted program. Conductor Rudolph Kruger's ability was brightly displayed, especially in the waltz sections.

Bass-baritone Norman Treigle contributed several songs, and throughout the concert could be felt that "sympathetic understanding" between the audience and the musicians. Officers of the concert association are Seymour Sokoloff, president; Milton Bush, Harold Blum, and Victoria Yestadt, vice-presidents; Norman Treigle; Russell Bobrowski; Walter Taney; and Irma Gruisch.

Two performances of "La Bohème" were presented by the Experimental Opera Theater of America, and attracted a large audience. Renato Cellini conducted, and Armando Agnini and Knud Andersson, stage director and chorus master respectively, made their valuable contributions. The role of Mimi was sung by Irene Salemma, a young soprano who had every requi-

site for the role. Louis Roney's Rodolfo ranks among the few thoroughly sympathetic ones heard here in recent years. John Robert Dunlap's Marcello was artistic, and Joseph Rouleau's Colline, simple and natural, was impressive. Arthur Cosenza, as Schaunard, confirmed the excellent impression he first created, and Josephine Guido was a Musetta of piquant vivacity and charm. The other roles were capably interpreted by Warren Gaspaille, Harry Theard, Harold Crane, and Arthur Winteler.

—HARRY BRUNSWICK LOEB

Sevitzky Tenure Ends At Indianapolis

INDIANAPOLIS.—The management of the Indianapolis Symphony announced the termination of its contract with Fabien Sevitzky, conductor and musical director of the orchestra since 1937, on July 12. Herbert Wilson, president of the board of directors of the orchestra, said that Mr. Sevitzky had failed to live up to a clause which requires the conductor to devote his full working time to "the interest, profit, harmony, benefit and advantages of the orchestra".

The orchestra will be under the batons of guest conductors for the 1955-56 season, after which a new permanent conductor will be chosen. Mr. Sevitzky, who is currently fulfilling engagements in South America, has not yet announced his plans for the future.

—E. Y. P.

Metropolitan Signs With Protective Union

A three-year contract has been concluded between the Metropolitan Opera Association and Local No. 1 of the Theatrical Protective Union. The agreement, which will run until 1958, extends the Metropolitan's severance pay plan to stagehands with 20 or more years of service at the opera house. Negotiations with Local 802 of the American Federation of Musicians were also recently concluded, with the result that three-year agreements now exist between the Metropolitan and these two major unions.

RADIO and TV

THE Boston Symphony radio broadcasts will be heard on the NBC network next season on Thursday nights instead of the 8:30 Saturday night hour it had during 1954-55. The new program will be tape-recorded. WQXR, the radio station of *The New York Times*, will soon increase its power to 50,000 watts, which means it will reach a larger audience along the eastern seaboard.

The Sadler's Wells Ballet Company, which is touring the United States next fall, is scheduled to make its first television appearance as a company in New York City, Dec. 17. André Eglevsky and Melissa Hayden recently appeared on "Television Workshop", which is a part of the "Brookshire Show", in a program designed to introduce viewers to dance forms, on station WRCA-TV.

William Masselos, a winner of the National Federation of Music Clubs' Young Artist Award, gave on July 31 what is believed to be the first radio performance of Chopin's piano arrangement of the second movement of the Piano Concerto No. 2, on CBS Radio's "The Music Room". Chopin once arranged an accompaniment to be played in the absence of an orchestra.

Henry Brant's dramatic cantata, "December", composed especially for radio, received its premiere, July 18, on the Municipal Broadcasting Sys-

Second Opera Festival Held in Puerto Rico

SAN JUAN.—The second annual Festival of Opera at the University of Puerto Rico was held from June 10-19. During the eight days of opera, artists from the Metropolitan, San Francisco, New York City, La Scala (Milan), and Chicago Lyric opera companies appeared in "Aida", "Faust", "Cavalleria Rusticana", "Un Ballo in Maschera", "The Barber of Seville", "Il Trovatore", "Manon", and "Rigoletto".

Albert Gins was the director general, John Brownlee, production director; and Emerson Buckley, musical director.

Artists included (sopranos) Maria D'Attili, Mary LeSawyer, Eva Likova, Gloria Lind, Herva Nelli, Antonietta Stella, and Dolores Wilson; (mezzo-sopranos) Flavia Acosta, Rosalind Nadell, and Nell Rankin; (tenors) Kurt Baum, Eugene Conley, Paul Franke, Jan Peerce, Brian Sullivan, and Richard Tucker; (baritones) Cesare Bardelli, Felix Caballero, Frank Guarrera, Clifford Harvuot, Arthur Newman, Richard Torigi, and Robert Weede; (basses) Salvatore Baccaloni, Lloyd Harris, Jerome Hines, Norman Scott, and William Wilderman; (conductors) Mr. Buckley, Wilfred Pelletier, and Nicholas Rescigno; (stage directors) Désiré Defrère, and Anthony Stivanello.

Don Gillis Resigns Symphony of Air Post

Don Gillis, composer and conductor, has resigned his post as president of the Symphony Foundation of America, the sponsoring group of the Symphony of the Air. Mr. Gillis will devote himself to composition. Herbert Fuchs, vice-president of the foundation, will be acting president until a new president is chosen in September.

New Conductor for Chicago Business Men's Orchestra

CHICAGO.—Herbert Zipper has been appointed conductor of the Chicago Business Men's Orchestra, to succeed the late George Dasch.

The work was conducted by Ralph Hunter; and the soloists were Marni Nixon, Lloyd Leech, Lisa Marbah, and James Morris. The Collegiate Chorale was the chorus.

Alex Richardson recently performed on the famed Siena piano, a unique instrument embodying four different tonalities, on the Municipal Broadcasting System's program, "The Critic's Choice". The instrument, once played by Franz Liszt, is capable of imitating the harp, chimes, the banjo, among other qualities.

In Salzburg an international exchange of radio programs to co-ordinate broadcasts during the Mozart commemorative year of 1956 was agreed upon in March by radio corporation representatives of ten European nations. All musical, biographical, and educational scripts will be submitted to a central co-ordination office of the Salzburg broadcasting station by the end of this year for checking and revising.

An index will also be compiled of all the phonograph recordings of Mozart's works. The index will be available to all participating radio stations for the purpose of locating or borrowing any recording they might need.

Nations whose radio stations are participating in the exchange are Austria, Belgium, France, Great Britain, the German Federal Republic, Italy, The Netherlands, Sweden, Switzerland, and Yugoslavia.

Glyndebourne and London

continued from page 5

pendous — evoking in every tone, inflection and gesture the great pre-war Wagnerian tradition that has now been almost obliterated by the smaller-scale intimate-abstract technique Wieland Wagner has developed in order to keep Bayreuth going without singers of grand format.

In a revival of "Salome", excellently conducted by Rudolf Kempe, Christel Goltz returned to sing and act the role of the wayward head-hunter once more. I found her the best Salome of the whole present crop in her concentration upon the fundamental naïveté of the girl, which alone makes her abhorrent conduct understandable. (My list of Salomes does not, however, include Inge Borkh; and I am looking forward to hearing Birgit Nilssen of the Stockholm Opera, who is highly spoken of, when she does it in Munich a few weeks hence.)

There was also a brief "season" of two operas involving guests from Italy. I was ill when Renata Tebaldi,

Ferruccio Tagliavini and Tito Gobbi sang in "Tosca"; people said that Miss Tebaldi sounded tired, and I know from recent experience that Mr. Tagliavini does not always sing as well as he used to.

"Aida", which I heard, was a big disappointment, except from Mr. Gobbi's unexceptionable Amonasro. Antonietta Stella, who had fired my enthusiasm when I heard her in "Un Ballo in Maschera" in Catania, Sicily, in 1954, had done less than nothing to bring her big, warm voice under control, and her singing was wild and unschooled. Ebe Stignani saved her voice so much as Amneris that she seemed to be giving a lecture-recital. Gino Penno, employing nothing that resembled legato or phrasing, was an intolerable Radames. Francesco Molinari-Pradelli was just another Italian conductor, without much sense of structure or big line.

The Welsh National Opera, a group based in Cardiff and stirred by excellent artistic aspirations, visited London long enough to give stimulating accounts of Verdi's "Nabucco" and "The Sicilian Vespers"—in both of which the body of sound produced by the Welsh choristers was an impressive contribution—and a still-born folk opera by a Welsh composer, Arwel Hughes's "Menna". The quality of the Welsh performances heaped shame upon the Carl Rosa Opera during its London season. This company, which performs for the English provinces the function Fortune Gallo's San Carlo company used to in the United States, has been going to the dogs rapidly, and firm measures will be necessary if it is to continue to deserve the sum—admittedly small—that the Arts Council grants toward its deficit.

Ballet in London is such a sterile art, dominated by the academicism of Ninette de Valois and patronized by those who want to see the same thing again and again, that the appearances of Alexandra Danilova as guest ballerina with Anton Dolin's Festival Ballet have been a great refreshment. In the Sadler's Wells Ballet nobody is supposed to make the sort of seductive rapport with the audience that is second nature to Miss Danilova. When she and Mr. Dolin and Michael Maule danced at the Festival Hall in "Mlle. Fifi", the trifle Zachary Solov choreographed for Miss Danilova's touring group in the United States, her pert humor and all the performers' eagerness to entertain the audience brought a sizable ovation.

Cheltenham Festival

The Cheltenham Festival, always relaxing because of the wide promenade, Regency architecture, spacious gardens and mild climate of the West Country town, offered very little music that made one want to come in out of the gardens this year. Humphrey Searle's very noisy Second Piano Concerto was the only iconoclastic work in the program, and even this was not a 12-tone piece like most of the composer's others, but a freely dissonant affair—with relatively little about it to capture the fancy of either a special or a lay public.

The other new pieces were by harmless composers of the sort that are customarily sponsored by Sir John Barbirolli, whose Hallé Orchestra does the playing at Cheltenham and must therefore be allowed to play what suits its lush romantic style and its conductor's Delian temperament. The composers were William Alwyn, Brian Easdale (who wrote the score for the film "The Red Shoes"), Gerald Finzi, and Robin Milford. There were also not-new works by Bax, Holst, Bliss, Vaughan Williams



Paul Sacher (left), conductor, and Carl Ebert, stage director, confer during a rehearsal of "The Rake's Progress" at Glyndebourne

and Lennox Berkeley, and symphonies by Dvorak, Franck, and Elgar.

The Intimate Opera (three people and a piano), under the artistic direction of Anthony Hopkins, gave Menotti's "The Telephone" and three even more gossamer-weight British operas, Hopkins' "Three's Company", Joseph Horowitz's "The Dumb Wife", and Gerald Cockshott's "Apollo and Persephone".

The choristers of Canterbury Cathedral took part in an opera Hopkins and Christopher Hassall (the librettist) wrote for them—"The Man from Tuscany", in which the action takes place in St. Thomas' School in Leipzig and one of the characters (not the Man from Tuscany) is Johann Sebastian Bach.

A chamber concert by the Melos Ensemble brought forward a Sextet for Clarinet, Horn and String Quartet by Lennox Berkeley and an Octet for the same instruments, plus bassoon and double-bass, by Howard Ferguson. Peter Katin gave a recital in which he played Malcolm Lipkin's Fourth Piano Sonata.

I do not recommend that Americans include Cheltenham in their European itineraries unless they wish to see the English musical scene at its most soporific.

Cincinnati

continued from page 7

tifully resonant, and she sang and acted with deep understanding. Resourceful and seasoned stage business was engaged in by Brian Sullivan, as Rodolfo; Mr. Bardelli, as Marcello; Mr. Wilderman, as Colline; and Mr. Engelman, as Schaunard. Mr. Harris was Benoit and Alcindoro. Miss Casselle sang well as Musetta, but her poorly timed and unimaginative acting marred events in the Café Momus scene. Mr. Cleva conducted with Puccinian authority.

The able cast of singers for "La Traviata", July 8, was headed by Lucia Evangelista, the most captivating Violetta we have had in recent seasons. Rudolf Petrak was a pleasant-voiced Alfredo and Frank Valentino, a distinguished elder Germont. Mr. Cleva conducted with impeccable musical taste and insight, particularly in the preludes.

Regina Resnik made her local debut as Amneris in the July 15 performance of "Aida". She proved to be a dynamic actress, and her rich voice was used with vital expression. Mr. Moresco, who conducted, also made his Summer Opera debut. He produced an admirable orchestral ensemble, but his accompaniment was frequently too brisk and mechanical to permit appealing elasticity of shading and phrasing in the vocal lines. Mr. Bardelli, as Amonasro, and Mr. Wilderman, as Ramfis, were impressive members of the cast. Miss Nelli was Aida; and Mr. Gari, Radames.

On July 20, Miss Likova was the most believable Marguerite in "Faust". I have heard and seen in the Cincinnati Summer Opera. An exceedingly versatile actress, she molds stage movement with exquisite musicianship.

Her colleagues were an excellent choice in the fine cast—Mr. Conley, as Faust; Mr. Moscona, as Mephistophiles; Mr. Guarrera, as Valentin; Miss Thorsen, as Martha; and Mr. Engelman, as Wagner. Patricia Morgan, this year's Aria Auditions winner, was helpful in the stage business, but she needs more vocal affluence to be persuasive. Mr. Moresco conducted.

"Madama Butterfly", July 21, had a familiar cast—Tomiko Kanazawa, as Cho-Cho-San; Mr. Sullivan, as Pinkerton; Miss Ibarrando, as Suzuki; Mr. Torigi, an outstanding Sharpless; Mr. Engelman, as Prince Yamadori; Mr. Doe, as The Bonze. Mr. Assandri vitalized Goro into the best characterization here within my memory. James Eby was the Imperial Commissar and Georgina Hager, another Auditions winner, Kate Pinkerton. Mr. Rescigno, who conducted, demonstrated his sensitive musicianship by bringing out the full lyricism of the music.

The closing night's "Carmen" brought three artists new in their roles here—Miss Resnik, in the title role; Miss Casselle, as Micaëla; and Eddy Ruhl, as Don José. The only other change in cast was Frank Valentino, who had been Escamillo on previous occasions. Miss Resnik's Carmen, though not entirely satisfying at present, had its good points. Her voice had a Carmen flavor. Her French diction was outstanding and her acting well defined. Miss Casselle sang Micaëla beautifully and won a long ovation for her third-act aria. Mr. Ruhl's Don José carried little dramatic conviction, but he sang well.

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MARY BOTHWELL

SOPRANO

MUSICAL AMERICA

BOOKS

Ninth Edition Of One-Volume Guide

THE OXFORD COMPANION TO MUSIC.
By Percy A. Scholes. New York:
Oxford University Press. 1,200
pages. \$19.00.

The "Oxford Companion" is a complete encyclopedia of music in briefer form than Grove's "Dictionary" or the "International Encyclopedia of Music and Musicians" and without the essay-type articles that characterize those works. First published in 1938, it has gone through eight editions. This is the ninth, and it is the first complete revision and resetting of the book.

As the labor of a single scholar (or so the absence of any other credits would indicate) the book is remarkably complete and well balanced. Every conceivable musical topic, definition and important personality is covered, and there are no arbitrary omissions. One may be surprised occasionally by a seemingly quixotic sense of proportion as, for example, less than a column and a half on the life of Johannes Brahms but over two pages on so unlikely a subject as Bird Music. But it is only fair to note that in cases of short shrift there is an appended list of references to other entries where further data relating to the subject may be found.

Considerable attention is paid to music in America, and 162 American composers are listed. There is a special article on music in the United States in which the early history is as extensive and informed as the recent history is meager, lacking in orientation and statistically outmoded. And there are curious gaps. For instance, the Metropolitan Opera is not mentioned in this section (although there is a review of opera in America, including the Metropolitan, under the general heading, "Opera"), and the only allusion to the Metropolitan in the alphabetical listing is "Metropolitan Bopera House" which I took to be a typographical howler until I discovered it referred to the restaurant in which Dizzy Gillespie, the be-bop trumpeter, once held sway.

But such details as these do not impair the value of the encyclopedia as a whole. It is concise; it is up-to-the-minute on most subjects, and its musical erudition is unquestioned. For a one-volume work of handy size, it is an impressive compendium. —R. E.

Richard Strauss the Subject Of Three New Books

RICHARD STRAUSS—Letters to His Parents, 1882-1906. Edited by Willi Schuh. Zurich: Atlantis-Verlag. 319 pages.

THE STAGE WORKS OF RICHARD STRAUSS. Edited in Munich with the assistance of the composer. Zurich: Atlantis-Verlag; London-New York: Boosey & Hawkes. \$10.

RICHARD STRAUSS—Stage Works. Edited by Ernst Roth. London: Boosey & Hawkes. 62 pages. \$2.50.

The collection of Richard Strauss's letters to his parents covers his stormy years of apprenticeship, travels, and first great successes. Written from many parts of Germany, where Strauss had accepted positions conducting opera, and also from other European countries, the United States, and Egypt, the correspondence is objective and to the point, without too many analytical statements. Naturally self-centered, although not purely for reasons of personal glorification, the comments suggest an individual cool and practical in the enumeration of programs and guest engagements, not without a dry Bavarian humor and the stout temperament of a firebrand. The reader witnesses the young composer's

struggles, his hard and never-ceasing ambitions, often frustrated by petty intrigues, misunderstandings, and competition, until the day when he could proudly report: "Feted as the Number One Composer of today."

There are not too many personal revelations, although here and there the reader glimpses the young father crawling across the room and playing "train" for his little son, or the successful and famous master caring for his old parents. In selecting the most interesting of the 400 letters available and supplying them with necessary footnotes, Mr. Schuh has done an admirable job with his usual devotion.

Originally planned for publication in 1944, "The Stage Works of Richard Strauss" is an exceedingly beautiful volume now appearing in a limited edition of 700 numbered copies. Its 121 photographs and ten colored plates dealing with Munich productions from 1937 to 1943, make it one of the finest books on opera in recent years. Also included are an introduction by the composer and an essay on "Richard Strauss and the Munich Opera" by Willi Schuh. A priceless acquisition for every theater-lover, the book should become a collector's item.

"Richard Strauss—Stage Works", with text in English, French, and German, is a handsomely illustrated volume containing rare photographs and reproductions of playbills of historic first performances, from "Guntram" to "Capriccio". Mr. Roth discusses the origin and artistic meaning of each work and gives various data about it. Previously unpublished sketches and facsimiles of letters and libretto corrections have been added. The volume bears witness to the growth and realization of a mighty creative achievement and should be welcome to the increasing number of Strauss-admirers. —R. B.

Valuable Treatise On Atonal System

COMPOSITION WITH TWELVE NOTES.
By Josef Rufer. Translated by
Humphrey Searle. New York:
Macmillan. 218 pp. \$5.

This is an extremely informative and valuable book which explains the 12-tone system of musical composition as originated by Arnold Schoenberg. Josef Rufer, a former student and teaching assistant of Schoenberg and who is now lecturing at the Freie Universität, Berlin, developed the book's plan in 1949. Schoenberg, himself, offered many suggestions as to the contents before his death in 1951. The book contains many quotations of the composer, some from already familiar sources, but also many that were until now unpublished. Some of the latter are from Schoenberg's letters to the author, and others are from their actual conversations.

Perhaps the most valuable chapter, particularly for the student who is unacquainted with the non-tonal system, is Number Six, which lists rules and directions. This is done in much the same manner as the concepts of beginning, tonal harmony are first taught. Here the atonal rudiments, such as the construction of a 12-tone series and its mirror forms, the use of the series in horizontal and vertical dimensions, etc., are learned in much the same way as the beginner would be shown that consecutive octaves and fifths are forbidden in harmony. Other valuable chapters deal with the invention and variation of the 12-note series, the function of rhythm, and the construction of thematic material. The chapter on form is rather disappointing, though it contains an analysis of the Fantasy for Violin and

Piano, Op. 47. By saying that Schoenberg never wrote forms, but always music, the author avoids the issue. The student could use a few hints on Schoenberg's forms, whether they can be analyzed formally or not.

Much of the book is devoted to the origins of the 12-tone system, and quite a bit deals with the validity of the method, which seems a little pointless at this date, especially when Ernst Krenek can refer to the Schoenberg "classical" 12-tone technique as opposed to some of Krenek's departures. The book contains 24 tables of musical examples and a long index devoted to short articles by contemporary composers on their individual use of the 12-tone method.

—F. M., Jr.

Central Sources Of Co-ordinated Playing

INDISPENSABLES OF PIANO PLAYING.
By Abby Whiteside. Boston: Coleman-Ross. 147 pp. \$4.00.

This manual, appropriately dedicated to the author's pupils, contains both a philosophy and a technique of piano playing. The philosophy is, briefly stated, that all beautiful playing springs from a basic, all-pervasive rhythm from which every phase of the interpretative process, emotional and intellectual, as well as physical, takes its motivation. Without this broad base of pulsation, musical compositions fall apart in fragmentary, plodding and uninteresting performances.

The technique is founded upon a conception of co-ordination common to all intricate physical disciplines such as dancing, swimming, golf, etc., in which the centers of bodily strength and control are recognized as the sources of motivation for the more remote appendages. Thus the motive force and direction for piano playing come first from the torso, then the upper arm, then the forearm, and finally the fingers. The physical training for playing should be developed in that order—not the other way around,

beginning with the fingers, as it usually is, and all technical problems should be solved as near the core of power as possible. This is sound doctrine for acquiring physical techniques of any kind, and it reflects the theories and practices of all really good teachers. Disciples of Tobias Matthay will find much to agree with in this volume. —R. E.

Contemporary Dutch Music Discussed in Booklet

"Contemporary Music from Holland", a well-illustrated booklet prepared by the Foundation Donemus in Amsterdam, presents short biographical sketches of 12 modern Dutch composers, with brief descriptions of their compositions. The composers included are Hendrik Andriessen, Henk Badings, Alphons Diepenbroek, Sem Dresden, Rudolf Escher, Oscar van Hemel, Hans Henkemans, Guillaume Landré, Léon Orthel, Willem Pijper, Robert de Roos, and Alexander Voormolen. There is a short introduction on the revival of Dutch music by Eduard Reeser, and the 12 sketches were prepared by Wouter Paap. The booklet may be obtained free of charge by writing the Committee for Netherlands Music, c/o The Consulate General of The Netherlands, 10 Rockefeller Plaza, New York 20, N. Y.

Folk Dance Guide

The fifth annual edition of the "Folk Dance Guide" has recently been issued. Edited and published by Paul Schwartz, the 20-page brochure includes a chapter devoted to "Folk Dance in the United States", which briefly sums up the progress and advantages of this activity; "Dance through the Ages", giving some quotations from noted writers on the art; a "National Directory of Instruction Groups", listing such groups by states; and a selected bibliography of books on folk dance in various countries. Copies are available from Box 342, Cooper Station, New York 3, N. Y., at a cost of 50 cents.



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NEW MUSIC

By ROBERT SABIN

Organ Music Reviewed in Brief

- ANDRIESEN, HENDRIK: Choral No. 1. (H. W. Gray). Sturdy and dignified along traditional lines.
- BACH, J. S.: Four Chorales from the "Christmas Oratorio". Arranged by Alec Wyton. (H. W. Gray). Ingeniously transcribed.
- BACH, J. S.: Final Chorus from the "St. Matthew Passion". Arranged by J. V. Peters. (Oxford). A needless task well done.
- BLACKBURN, JOHN: Grand Choeur with Trio in Canon. (Galaxy). Effective in a conventional way and not hard to play.
- CHRISTIANSEN, F. MELIUS: Choral Works adapted for organ by G. Winston Cassler. (Augsburg Publishing House, Minneapolis). Many based on familiar chorals and all easy to play.
- COKE-JEPHCOCK, NORMAN: "Londonderry Air", transcribed for organ. (H. W. Gray). Ingenious but not fussy.
- DURO, JOHN: Six Contemplations (Improvisations on Familiar Hymn Tunes). (H. W. Gray). Simple and usable.
- EDMUNDSON, GARTH: From the Western Church (Seven Preludes for Organ). (H. W. Gray). Straightforward, easy, and effective.
- HARRIS, WILLIAM H.: Saraband Processional. (Novello; H. W. Gray). Modest and dignified.
- HIGHLIGHTS OF FAMILIAR MUSIC FOR THE HAMMOND SPINET ORGAN. Arranged by Mark Laub. (Presser). Simple versions of such things as "At Dawning" and "Mighty Lak A Rose".
- HOLDEN, DAVIDS: Improvisation on "We Three Kings". (H. W. Gray). Unambitious but transparent and effective.
- JAMES, PHILIP: Pastoral. (Southern). This somewhat artificial work contains very welcome touches of dissonance and chromatic color without losing its pastoral style.
- KOUNTZ, RICHARD: "Shepherd and Birds"; "Contemplation". (Galaxy). Mellifluous, rather naive little pieces.
- MURPHY, CLAUDE: Toccata on "How Firm a Foundation". (H. W. Gray). A serviceable little etude.

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- NOEHREN, ROBERT: Fugue. (Associated). Well-wrought and appealing.
- PETER, J. F.: Andantino from Quintet No. 4. Arranged by Clarence Dickinson. (H. W. Gray). Charming music by an early American Moravian composer.
- PRYOR, ARTHUR: "The Whistler and His Dog". Arranged for Hammond Organ by Thomas J. Filas. (Carl Fischer). No comment.
- RATCLIFFE, DESMOND: Festal Finale. (Novello; H. W. Gray). Trite but easy and effective.
- ROWLEY, ALEC: Triptych. (Novello; H. W. Gray). No. 1 in Novello's Organ Music Club series. This suite, consisting of a Ritornello, Cradle Song, and Epilogue, is easy to play, dignified and usable for many occasions.
- ROWLEY, ALEC: Symphony in B minor. (Novello; H. W. Gray). Not as bombastic as the title might suggest. Colorful and effective pages.
- SAXTON, STANLEY: Christmas Procession on "In Dulci Jubilo". (Galaxy). Banal but easy to play and energetic.
- SAXTON, STANLEY: "A Mohawk Legend". (Galaxy). Naive, sentimental, and easy to play.
- SCHUMANN: Fugue No. 5 on BACH. Arranged by Henry G. Ley. (Oxford). Originally written for pedal piano, this makes a splendid organ piece.
- SOWERBY, LEO: Concert Piece for Organ and Orchestra. (Organ and Piano Edition). (H. W. Gray). Splashy, sonorously rich, and very idiomatic. Sowerby always writes with gusto, even when he is short of interesting ideas. The work is not overlong and its episodes are well contrasted.
- STANLEY, JOHN: Three Pieces, edited and arranged from manuscripts of Stanley's Voluntaries in the British Museum by Henry Coates. (John Williams; Mills). John Stanley (1713-86), a blind organist and composer, was famous in his day in England. This simple, stately music is well worth reviving.
- SWINNEN, FIRMIN: Aria. (H. W. Gray). Sentimental and not ineffective, if played with discreet color effects.
- THATCHER, HOWARD: Legend. (Frank Marx). A praiseworthy if not entirely successful effort to combine romantic content with clear form.
- THIMAN, ERIC: Times and Seasons: Five Pieces. (Novello; H. W. Gray). Transparent, well written works called: A Lenten Meditation, A Spring Pastoral, For a Solemn Occasion, Vespers, and Postlude for Whitsunday.
- THOMSON, VIRGIL: Variation on Sunday School Tunes: No. 2, "There's Not a Friend Like the Lowly Jesus"; No. 3, "Will There Be Any Stars in My Crown?"; No. 4, "Shall We Gather at the River?". (H. W. Gray). These charming organ works, written in Paris in 1926 and 1927, are especially interesting because they are based on the sort of tunes that were to exert a profound influence upon the composer's development. The deliberate naivete and folklike stiffness of this music are achieved with deceptive naturalness. What a relief from the turgid pseudo-romanticism and pompous academicism of so much American organ music!
- TITCOMB, EVERETT: Suite in E major. (H. W. Gray). Trite, but easy to play and tuneful. The movements are: Prelude, Scherzo, Cantilena, and Recessional.
- WALTON, KENNETHS: Meditation: Toccata on the Second Psalm. (Carl Fischer). These pieces follow familiar patterns.
- WARNER, RICHARD: Prelude on

"Quem Pastores". (H. W. Gray). A tasteful little pastorella.

WEINBERGER, JAROMIR: Dedications: Five Preludes. (H. W. Gray). Each of these fairly brief tone portraits bears the name of a woman in the Bible: Miriam, Rachel, Ruth, Deborah, and Esther. They are closely interrelated in theme and treatment. Without rising to any great heights, they have definite color and atmosphere.

WHITNEY, MAURICE: Improvisation on "St. Agnes"; Improvisation on "Miles Lane". (H. W. Gray). Usable, straightforward pieces along familiar lines.

WRIGHT, SEARLE: Fantasy on "Wareham". (H. W. Gray). This vigorous Fantasy may be performed in four different versions: organ solo; organ, brass, and timpani; organ and voices (with or without descant); and the entire foregoing ensembles.

Salzedo Compositions For Harp Solo

Carlos Salzedo has written a Suite of Eight Dances for harp solo that will prove welcome to teachers as well as to concert performers. Each of these compact works reveals the composer's masterly knowledge of the instrument. The Suite is made up of a Gavotte, Menuet, Polka, Siciliana, Bolero, Seguidilla, Tango, and Rumba. Mr. Salzedo has been careful to keep these pieces within the technical grasp of moderately skilled performers, which will make them useful to a much larger group of harpists than if they were overly virtuosic. The Suite is issued by G. Schirmer. Mr. Salzedo has also composed a Concert Fantasy on Agustin Lara's "Granada", which has been arranged for a fantastic variety of instruments in recent years. It is issued by Southern Music Publishing Company.

From the Composers Press come three works for harp by Edward Vito: an Etude in C major; a Gigue in Olden Style; and an arrangement of the "Londonderry Air".

English Country Dances With Notation and Music

The series of English Country Dances collected and arranged by Cecil Sharp and George Butterworth is especially valuable because the movement and the music are so clearly co-ordinated that anyone can reconstruct the dances on the spot. It is a pleasure to observe the scrupulous simplicity of the Sharp settings. These lovely old tunes and dances are issued by Novello (H. W. Gray).

Melodies and Texts Of 300 Popular Songs

"The New Song Fest", edited by Dick and Beth Best, contains the words and melodies of 300 songs sung by the boys and girls of the clubs that make up the Intercollegiate Outing Association, which was founded in 1932 "to bring together students with a musical interest in the out-of-doors". This extremely useful booklet includes folk songs and ballads, college songs and drinking songs, old favorites, parodies, cowboy songs, chanties, fiddle tunes, rounds, spirituals and many other types of songs. It is copiously illustrated with humorous, if rather clumsy, drawings. It is issued by Crown Publishers.

Foundations of Harmony For Class Teaching

For those in search of a harmony manual along traditional lines, H. Hollnake's "Foundations of Harmony for Class Teaching", in the Music Primer series issued by Novello, will provide a workable, well-organized text. The definitions and laws are simply and clearly stated; the copious exercises are well chosen; and the author does not try to cover too much ground within the space he has set for himself. This manual is available from H. W. Gray.

Cincinnati Symphony Announces Soloists

CINCINNATI.—Two European pianists will make their United States debuts with the Cincinnati Symphony during the 1955-56 season. Joerg Demus, Viennese pianist, will be the soloist in Mozart's "Coronation" Concerto in the Oct. 14 and 15 concerts, and the Bulgarian pianist Ventsislav Yankoff will make his first appearance in the Dec. 9 and 10 concerts. Thor Johnson is the orchestra's conductor.

Soloists to make their Cincinnati orchestral debuts will be Pietro Scarpini, pianist; Joseph and Lillian Fuchs, violinist and violist; Andres Segovia, guitarist; and Wilhelm Backhaus, pianist. Pierre Monteux will serve as guest conductor for the Feb. 10 and 11 concerts.

Grant Johannesen, Artur Robinstein, and Leonard Pennario, pianists; Vronsky and Babin, duo-pianists; Jascha Heifetz, violinist; Leonard Rose, cellist; Roberta Peters, Lois Marshall, sopranos; and Nicola Moscona, bass, are also scheduled to appear.

In celebration of the 200th anniversary of Mozart's birth, a complete performance of "Così fan tutte" will be given Jan. 13 and 14, with Phyllis Curtin, Helen George, Jane Hobson, David Lloyd, Mac Morgan, and Kenneth Smith. Mr. Johnson has scheduled Mozart's Requiem for the programs of March 29 and 31.

The Ballet Russe de Monte Carlo will give performances on Nov. 12. The season will open on Oct. 7 and 8 with an all-orchestral program.

—MARY LEIGHTON

Orchestra League Holds Western Conference

PACIFIC GROVE, CALIF.—The 1955 Western Conference of Symphony Orchestras, presented by the American Symphony Orchestra League, was held July 16-18 at the Asilomar Hotel and Conference Grounds. Speakers included John Edwards, manager of the Pittsburgh Symphony and president of the League; Alan Watrous, manager of the Wichita Symphony; Mrs. Helen M. Thompson, executive secretary of the League; Harry Levinson, San Francisco district manager of ASCAP; and Alexander E. Haas, manager of the Pacific Coast Division of NCAC. The Monterey County Symphony, under Gregory Millar, was the host orchestra.

Chamber Concerts Held At Pittsfield

PITTSFIELD, MASS.—Five Saturday afternoon concerts and a program for young people are included in the schedule of the 38th season of chamber music at South Mountain Temple. Among those artists and ensembles who have performed or are scheduled to perform are the New Music Quartet (July 29 and 30); Alexander Schneider and George Schick (Aug. 6); New York Woodwind Quintet with Mr. Schick (Aug. 13); Leontyne Price, Mr. Schneider, Mr. Schick, and an instrumental ensemble (Aug. 20); and the Budapest Quartet (Aug. 27). The series is under the sponsorship of the South Mountain Association in co-operation with the Elizabeth Sprague Coolidge Foundation in the Library of Congress, and the Fromm Music Foundation.

Music Festival To Mark Juilliard Anniversary

A festival of American music will be presented in conjunction with the celebration next February of the 50th anniversary of the founding of the Juilliard School of Music, it was announced by William Schuman, president. The festival will include many commissioned works.

COMPOSERS CORNER

JAMES JOHNSON SWEENEY, president of the board of directors of the MacDowell Colony, Peterborough, N. H., has announced that the colony will hereafter remain open the year around. Founded in 1910, the colony has provided summer residence for composers, writers, and painters since its inception. The present decision will allow a larger number of creative artists in all fields to take advantage of the colony's facilities, and winter residence will be for periods up to six months. Applications for the winter season should be filed by Oct. 15 with the Edward MacDowell Association, 1083 Fifth Ave., N.Y.C.

Through the efforts of Mrs. MacDowell, a new fellowship fund honoring the late Mrs. H. H. A. Beach, New Hampshire-born composer, has been established. The money will be expended primarily to give American composers the benefit of colony residence. Mrs. Beach lived for much of her life at Hillsboro, near Peterborough, and was often a summer resident at the MacDowell Colony.

Hillcrest, the historic home where MacDowell wrote many of his major works, has been deeded to the colony by Mrs. MacDowell. It has been remodeled for use as a residence for a foreign writer, composer, or artist of note, who will be invited by the directors to visit the colony with his family for an extended period.

On July 25, Nadine Conner, Metropolitan Opera soprano, gave the European premiere of **Elinor Remick Warren's** "Singing Earth", for soprano and orchestra, with the Athens Symphony, conducted by Andreas Paradis, in the Greek capital. The work was premiered three years ago at the Ojai Festival, Ojai, Calif. Miss Warren's "To the Farmer", for mixed voices and piano, has just been issued by Carl Fischer. The composer, with her husband, Z. Wayne Griffin, and two children, sailed for a three-month sojourn in Europe on July 16.

A concert in memory of Bela Bartok will be given by Columbia University on Sept. 26, the tenth anniversary of the composer's death. The Symphony of the Air, Tibor Serly conducting; the Robert Shaw Chorale, led by Mr. Shaw; and Joseph Szigeti, violinist, will take part. The Hungarian composer was associated with the university for some years during the latter part of his life.

Eino Rautavaara, 26-year-old composer from Helsinki, Finland, is spending the summer as a composition student of **Boris Blacher** and **Roger**

Sessions at the Berkshire Music Center. He is studying under a Koussevitzky Music Foundation scholarship.

The English version of the late Kurt Weill's "The Threepenny Opera" prepared by **Marc Blitzstein**, will be revived for a limited run at the Theater de Lys, New York, on Sept. 20. The production was first presented at the same theater a year ago.

Ernst Bacon, composer-in-residence and professor of music at Syracuse University, wrote the score for the current production of "The Tempest" at the new American Shakespeare Festival Theater, Stratford, Conn. The music is based on that he wrote for a production of the same play by the Syracuse University dramatic society, Boarshead, in the spring of 1953.

Charles Haubiel has dedicated his piano toccata, "Meridian", to Ruth Slenczynska, who has edited the work for publication in September.

Many works of **Alan Hovhaness** are being played in summer festivals this year. At Tanglewood, his Four Motets and "Easter" Cantata were performed on July 19. The following day, his Concerto No. 1 for Orchestra was played in Grant Park, Chicago. On July 22 and 23, his Violin Concerto was given its premiere by Roman Totenberg, with Alfredo Antonini conducting, at Ipswich, Mass., at the Castle Hill Festival. Leopold Stokowski will introduce his Fifth Piano Concerto, on Sept. 10 in the opening program of the Pacific Coast Music Festival, Santa Barbara, Calif. The Coonamessett Festival, on Cape Cod, will present his "Tower Music", for brass and woodwinds, which it commissioned from the composer.

Two programs of music by **Alexander Tcherepnin** are being given this month at the Music and Arts Institute of San Francisco, and the composer is also conducting a round-table discussion at the school. His Twelve Preludes, Op. 83, for piano, receive their premiere on Aug. 8, played by Robert Howat; his Ten Piano Pieces, Op. 88, on Aug. 22, played by the composer.

CONTESTS

ANTHEM CONTEST. Auspices: Music Committee of Central Moravian Church. For a composition with English text within the scope of a non-professional choir, not to ex-

ceed five or six minutes in length. The work may be for unaccompanied chorus, for chorus with independent organ accompaniment, or for chorus with organ and orchestral accompaniment. Open to any musician residing in the United States or Canada. Award: \$150, \$100, and \$50 respectively, and publication. Deadline: Nov. 1, 1955. Address: Moravian Anthem Contest, 145 West 46th St., New York 36, N. Y.

BENJAMIN AWARD. Auspices: North Carolina Symphony. For an orchestral work, not exceeding ten minutes in length that is "restful and reposeful" in character. Open to residents of the United States, Canada, and Mexico. Award: \$1,000. Deadline: Dec. 31, 1955. Address: North Carolina Symphony Society, Box 1211, Chapel Hill, N. C.

MUSIC PHOTO CONTEST. Auspices: American Music Conference. For a photograph in which the performance of music must have a prominent place, and the musicians shown must be amateurs. Open to all photographers, amateur and professional. Award: \$250 and other cash prizes. Deadline: Jan. 15, 1956. Address: American Music Conference, c/o Philip Lesly Co., 100 West Monroe St., Chicago 3, Ill.

QUEEN ELIZABETH OF BELGIUM COMPETITION. Auspices: the Belgian Government. May, 1956—open to pianists between the ages of 17 and 30. Awards totaling 600,000 Belgian francs. Deadline for applications: Jan. 31, 1956. Address: Manager, International Competition Reine Elisabeth de Belgique, Palais des Beaux-Arts, 11 rue Baron Horta, Brussels.

Symphonic choirs from Ohio State University were awarded the second prize in the open competition for youth choirs at the International Eisteddfod in Llangollen, Wales, on July 7.

Michael White, student at the Juilliard School of Music, won the first prize of \$75 for his Sonata for Two Pianos in the annual composition contest, sponsored by the Teachers College, Columbia University, chapter of Phi Mu Alpha Sinfonia. **Kenneth Lee**, head of the music department at Lenoir Rhyne College, Hickory, N. C., was named winner of the W. W. Kimball Award for the best song submitted by an American composer. The contest is sponsored by the Chicago Singing Teachers Guild.

Margaret Tobias, mezzo-soprano, was named winner of the eighth annual Theater Wing Concert Award. She will appear at Town Hall next season. Recipients of the Olga Samaroff Foundation grants-in-aid are **Daniel Pollack**, **Robert Smith** and **George Katz**. **Arabella Hong** was the winner of the eighth annual JUGG Award. She will be heard in Town Hall next season. **Elaine Tavano**, soprano, and **Robert Back**, bass, were named winners of the Los Angeles Bureau of Music's seventh "Artists of the Future" youth voice contest. Each will receive \$500 scholarships.

Bernard Rogers, composer and head of the composition department

at the Eastman School of Music, has been named winner of a contest sponsored by the Musical Fund Society of Philadelphia for composition of a choral work with orchestra. The winning composition is titled "The Prophet Isaiah", for which Mr. Rogers receives a \$1,000 cash prize. The society plans to present a premiere with large orchestra and chorus.

Blanche Porto, mezzo-soprano, and **Richard Owens**, a student at the Yale School of Music, divided honors in the finals of the Connecticut Young Artists competition. Each will receive a paid engagement in one of four concerts the sponsoring organization, the Connecticut Valley Music Festival, will put on this summer at Deep River, Conn. . . . **Paul Stark**, of Chicago, won first prize in the National Songwriters Contest sponsored by the Musicians Club of America. His song, and the other seven winning songs, will be published by Lenart Music Publications and the Popular Sacred Music Publishing Company, both Broadcast Music, Inc., affiliates.

Stefan Wolpe, composer and teacher, has been awarded the Rodgers and Hammerstein Commission for 1955 by the League of Composers—ISCM. The commission calls for an orchestral work of approximately 20 minutes in length.

Adam Harasiewicz, 23-year-old Polish pianist, has been named winner of the month-long Chopin competition held in Warsaw, during which 21 pianists from nine countries were auditioned. His prize was 30,000 zlotys (\$7,500, at the official exchange rate).

Elaine Skorodin, violinist, of Chicago, received the \$1,000 award for further study offered by the Friday Morning Music Club of Washington. Miss Skorodin has studied under Morris Gomberg, professor of violin at Chicago Musical College.

Richard Loucks, assistant professor of music at Pomona College, has been named winner of the anthem contest sponsored by the choir of the First Methodist Church of Hollywood. He will receive an award of \$100 for his winning work, "The 117th Psalm".

Advertising Competition Announced by AMC

The sixth annual Advertising Awards Competition to encourage the effective use of music as an advertising theme has been announced by the American Music Conference. Any size or type of advertisement in any recognized advertising form is eligible for the AMC Advertising Awards except for advertisements promoting musical instruments or accessories, published music, music schools, phonograph records, radios and phonographs, recorders, or other musical merchandise or services. Advertising in 1955 using a musical theme to promote non-musical products or services is eligible. The closing date for all entries is Jan. 20, 1956. For further information write the Advertising Awards Committee, American Music Conference, c/o The Philip Lesly Co., 100 West Monroe St., Chicago 3, Ill.



AUTOGRAPH. Conchita Gaston signs the golden book at the City Hall of La Tuque, P.Q., watched by Mayor Joffre Pilon and members of the La Tuque Community Concert Association. From the left, Mrs. W. B. Becker, vice-president; J. J. Hayes, concert chairman; Doris LeJeune, secretary; Magdalena Ledesma, accompanist; Marcel Dufour, former president; Miss Gaston; John Grieve, campaign chairman; and the Mayor



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EDUCATION

MANY of the artist pupils of **Samuel Margolis** are now on tour. Robert Merrill is fulfilling many engagements during the summer in the United States. Delia Riga is appearing in Buenos Aires; Jean Madeira in leading cities of Europe. Jerome Hines leaves this month to take part in a recording of "La Favorita", under Alberto Erede's direction, and he will sing the title role of "Don Giovanni" in Munich. Luben Vichey, who recently bought the National Concert and Artists Corporation, is now in Europe negotiating for a number of noted artists; at the same time he is preparing for his coming season at the Metropolitan Opera, where he will sing Mephistopheles in "Faust", among other roles. Marjorie Gordon, who sang Olympia in "The Tales of Hoffmann" with the New York City Opera last spring, will be heard with the company again this fall in major roles.

The Manhattan School of Music closed its summer session on July 29 with the largest enrollment in the history of the school. The fall term at the school opens on Sept. 29, with auditions being held on Sept. 14 and 16.

Alton Jones announces that Shirley Gottlieb, from his studio, has been named one of the winners of the Concert Artists Guild Contest, and will appear in a Steinway Hall recital next season.

The Mannes College of Music has announced the following additions to its staff for the 1955-56 season: Nadia Reisenberg, piano; Hugh Giles, organ and church music; Noah Greenberg, chorus and choral conducting; Simon Kovar, bassoon; Whitney Tustin, oboe; and Dorothy Uris, diction. The college begins its 39th season on Sept. 29, and will offer, in addition to a regular curriculum, special courses for adults in harpsichord, song interpretation, piano teaching, and piano.

The New York College of Music concert and commencement exercises were held in Town Hall on June 16. Siegfried Landau conducted the program, in which Francesca Cirillo and Thomas Daron, pianists; Glenda Williamson, violinist; Phyllis Glick, soprano; and Bernice Jackson, mezzo-soprano, were soloists with the orchestra. The second act of "Don Pasquale" was given with Diana Barone, soprano; Kenneth Lane, tenor; Elias Skarimbis, baritone; and Paul Glor, bass. Arved Kurtz, director of the school, gave the address and made the awards.

Norman Notley is conducting courses for singers and teachers of singing at his New York studio this summer. His pupil Miriam Burton has just received a \$3,000 grant from the Whitney Foundation for study abroad; she also won the 1954 Marian Anderson award.

The Brooklyn Public Library has announced, as a new service of its Art and Music Division, the availability of orchestral scores on loan to recognized symphonic organizations. The Brooklyn Doctors Symphony and the Brooklyn Community Orchestra were the first to use the new service.

Harvey O. Brown will inaugurate a series of Ensemble Sessions in September, in which vocal students will have the opportunity to work with other singers in duets, trios, quartets, and larger ensemble portions of standard operas and oratorios. Non-participating visitors may also attend. Mr. Brown can be contacted at 315 East 65th St., New York 21.

The Philadelphia Conservatory of Music held its commencement and con-

cert on June 6 at the Bellevue-Stratford Ball Room. Willem Ezerman, president, delivered the address and presented the diplomas and degrees. Boris Koutzen conducted the orchestra; Allison R. Drake, the chorus. Soloists were Loretta Kachline and Robert Carrol Smith, pianists; Janet Spicer and Albert Desiderio, violinists; Janet McCarron, cellist; Sidney Curtiss, violist; Claire Polin, flutist; Wayne Conaway, tenor. The degree of Doctor of Music was awarded to Claire C. J. Polin and John Keil Richards.

Carl Post has completed two weeks on the summer faculty of the **University of Idaho**. During this period, he appeared in piano recitals at the university and as soloist in the Inland Empire Summer Music Festival.

The Berkshire Music Center has awarded its annual Koussevitzky conducting scholarship to Kenneth D. Schermerhorn, a former pupil of Hans Schwieger.

The Seagle Colony Opera Guild presented Humperdinck's "Hansel and Gretel" on July 29 as their first major production of the season. All roles were sung by students at the colony, and Ben Jenkins and Gunda Morgen were the musical and stage directors, respectively.

The Young Peoples Vocal Camp of Westminster Choir College presented two concerts of works composed or arranged by former students on July 29 and 30. It was also announced that Frances Clark will join the faculty as head of the piano department in September.

The Organ Institute, at Andover, Mass., is holding its summer session from Aug. 1 to 20, with a faculty that includes Finn Videro, Catherine Crozier, Arthur Hall, Homer G. Mowe, and Arthur Howes.

The National Federation of Music Clubs has announced the award of scholarships to the following music centers: Indian Hill, Stockbridge, Mass.; Brevard Music Center, Brevard, N. C.; Oglebay Park Workshop, W. Va.; Chautauqua Institution, Chautauqua, N. Y.; National Music Camp, Interlochen, Mich.; Aspen Institute, Aspen, Colo.; and New England Music Camp, Oakland, Me.

The Rochester Memorial Art Gallery presented Purcell's "Dido and Aeneas" recently in a theater-in-the-round presentation. Many of the singers were students at the **Eastman School of Music**, and the performance was under the direction of Richard Vogt.

The University of Southern California school of music will offer a new course entitled Workshop in Progressive Jazz Composition, beginning with the fall semester. This will afford young composers an opportunity to discuss, compose and perform, the emphasis being upon new and experimental techniques rather than upon appreciation or commercial jazz. Heading the instruction will be James Giuffre, Milton (Shorty) Rogers, and Shelly Manne, well-known figures in the West Coast "school" of the progressive jazz movement. **Ellis Kohns**, composer and head of the theory department at the university school of music, will act as co-ordinator.

Mu Phi Epsilon's newest chapter, Epsilon Psi, was installed at the Juilliard School of Music this past season, by the sorority's national president, Eleanor Hale Wilson, of Seattle. Clare Juddson is president of Epsilon Psi, which represents ten states and the Philippines. Epsilon Chi chapter was installed at the school of music at Brigham Young Uni-



Maria di Gerlando is congratulated in the studio of her teacher, **Renato Bellini**, by Mr. Bellini (left), and **Armando Agnini**, stage director of the **Experimental Opera Theater of America**, in New Orleans. **Mrs. Di Gerlando** made a successful appearance with the company in the title role of "Madama Butterfly" recently.

versity, Provo, Utah, by Mrs. Wilson, with Jean Abersold as president. The sorority made scholarship award of \$200 each to six girls for musical study this summer at the National Music Camp at Interlochen, Mich. For its award to the outstanding college senior, the sorority named Janita Riedel, of Tiffin, Ohio, violinist, 1955 graduate of Ohio Wesleyan University.

The Oklahoma College for Women has announced the appointment of Jacques Abram as visiting professor and director of piano instruction for the 1955-56 school year.

The Domain School of Conducting Hancock, Me., is presenting its regular series of August concerts, with four orchestral concerts conducted by Joseph Barone on successive Sundays, a gala concert on Aug. 26, and a vocal recital by Ginia Davis. Soloists will include Vera Franceschi, Caroline Taylor, Isador Lateiner, Kathryn Blum, Ginia Davis, Emery Davis, and Samuel Lippmann. Pierre Montoux is giving courses for over 75 conductors and auditors at the school this summer.

Mozart's Impresario Staged In Hartford

HARTFORD, CONN. — The Hartford School of Music staged Mozart's one-act comic opera "The Impresario" in an English adaptation by Giovanni Cardelli recently. Frank Pandolfi, director of the student Opera Workshop, had a wealth of talent to work with this year. Rita Maaser, as Madame Goldentrill, brought a fine coloratura technique and flair for acting to her performance. Others in the cast were Edward Lobdell as Mr. Angel, Barbara McGill as Miss Silverpeal, Robert Lane as Mr. Bluff, and Andrew Beattie in the non-singing role of the Impresario. Clyde Keutzer, director of the Hartford School, conducted the performance. Preceding the opera, Truda Kaschmann presented her dance students in "Three Modern Dances", to music drawn from American folksongs and the works of Tcherépnin and Orlando Gibbons.

—GEORGE W. STOWE

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Berkshire Festival

continued from page 3

notable artistry, some limited vocalizing, and a winning manner.

The Saturday and Sunday concerts, under the direction of Mr. Munch, centered on the nationalism of the composers. Saturday's Italian listing highlighted Vivaldi with his Concerto Grosso in D minor, Op. 3, No. 11; that in B minor, Op. 3, No. 10; and the "Gloria" for solo voices, chorus and orchestra. Boccherini's Cello Concerto, Op. 34, completed the program, with Samuel Mayes, first cellist of the orchestra, as soloist. Sunday's French program included a suite from Rameau's opera "Dardanus", Ravel's "Le Tombeau de Couperin", Fauré's Pavane, Milhaud's Serenade, and Honegger's Fourth Symphony.

Hugh Ross conducted the "Gloria" impressively and the Berkshire Festival Chorus gave an excellent account of itself. The solos were sung by Sara Mae Endich, soprano, and Sadie McCollum, contralto. Mr. Mayes's performance of the Boccherini won warm recognition for his gifted playing. The highlight of the week end, however, was Mr. Munch's inspired interpretation of the Honegger, which underlined the personal aspect of this particular music and imparted magnitude to the score. The Boston Symphony musicians played exceptionally throughout the French program.

Increase in Attendance

These six chamber-orchestra concerts drew a total of 18,180 people. This marked an increase of 1,500 over the six given in connection with last year's festival.

In his opening remarks to the Berkshire Music Center students, Mr. Munch justified his emphasis on Beethoven this year by pointing out that Beethoven's music "expresses everything that a human being can feel", and that concentration on this point of view could be revealing. With the full Boston Symphony on hand, the concerts in the Music Shed opened on July 22 with the Overture to "Coriolanus"; the Violin Concerto, with Isaac Stern as soloist; and the Seventh Symphony. The high point of the concert came in the concerto through the exceptional rapport of conductor and soloist. Mr. Stern appeared especially tuned to the lyric elements of the work. Mr. Munch indulged himself in the symphony, driving the orchestra into an almost Bacchanalian frenzy at the close. The audience accepted this wholeheartedly and showered him with applause and cheers.

The vital beginning of this Beethoven week end culminated in a program consisting of the First, Fourth, and Sixth symphonies. Mr. Munch's interpretation of these accented their human qualities and their inherent joyousness. The "Pastoral" had many notable moments, none more illuminating than the prayer of thankfulness at the close of its final movement.

Perre Montoux made his first of three appearances at the Saturday night concert. The program ranged from the Bach-Respighi Pasacaglia and Fugue in C minor

through Sessions' orchestral suite from "The Black Maskers" and Strauss's "Death and Transfiguration". Mr. Sessions is one of the two composers-in-residence at the Berkshire Music Center this summer, the other being Boris Blacher.

The festival activity actually began on July 6 with the first of six concerts of Beethoven's chamber music scheduled for successive Wednesday evenings. Appearing in the first three of these were the Kroll String Quartet, the Beaux Arts Trio, Isaac Stern and Alexander Zakin.

Florence

continued from page 15

vane pour une Infante Défunte" and a splendidly balanced union of academic and Spanish dancing in his "Alborado del Gracioso".

The Frankfurt Theater's production of Strauss's "Der Rosenkavalier" showed meticulous preparation even down to the mannerisms of the most minor characters, and there was an admirable equilibrium of vocal style throughout. However, on the whole one felt the lack of outstanding vocal talent amongst the protagonists. Georg Solti kept Strauss's score within limits, letting the voices through and infusing it with lucidity.

The Israel Philharmonic under Leonard Bernstein gave us an impression of contained, shadowed sonorities rather than brilliant clarity. A suave tone-color is this orchestra's main characteristic, particularly in the woodwinds, but I doubt if this is an all purpose quality, however fascinating it may seem at first hearing. As well as Brahms and Berlioz, Bernstein presented his own Serenata—a work greeted with an ovation, but it was difficult to tell whether the applause was meant for the work itself or for Isaac Stern, who was soloist. The work displayed a late-romantic sensibility coupled with what seemed to this listener prevalently shallow sentiments not in keeping with Plato's "Symposium", on which the Serenata is said to be based.

The style of Guido Guerrini's "Missa Pro Defunctis" (conducted by the composer with the Maggio Musicale chorus and orchestra) reveals a deeply felt work, but one that is more suited to the church than the concert hall. The work has none of the dramatic, extra-liturgical qualities of the Berlioz or Verdi Requiems—its very depth of contemplation is its weakest feature for festival use.

For the grand finale—opera in the Boboli Gardens—Bellini's "Norma" was this year's choice. Unfortunately, much of Bellini's delicate music just disappeared into nothingness in the open. The chief factor in the choice of this opera was obviously the scope it offers in Acts I and IV for scenes of great amplitude. This vast natural amphitheater covers a hillside of two or three acres in extent, and in "Norma" easily includes a central Druid circle, a Roman camp in the

woods, the Druid's camp, and the rooms of Norma's house. But "Norma" does not contain action enough for such vastness—apart from some contrived movements of armies, Druids, etc., the scene remains empty and monotonous. Musically, there were problems of orchestral balance, echoes, and distance, but we were able to appraise the delicate voice of a young singer, Anita Cerquetti, as Norma; Fran-

co Corelli's attractive "pathetic" tones as Pollione; and the skill of an old favorite, Fedora Barbieri, as Adalgisa.

A final concert in Piazza SS. Annunziata, in honor of the Christian Peace Congress at present being held here, was conducted by Nino Sanzogni, and included a Vivaldi Concerto, Bucchi's "Laudes Evangelii", and Moussorgsky's "Pictures at an Exhibition".

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OBITUARIES

PAUL H. STOES

Paul H. Stoes, 52, concert manager, died in Knickerbocker Hospital in New York on July 22 after a short illness. Mr. Stoes, who lived in Las Cruces, N. M., had been in New York on business. He was formerly with the National Concert and Artists Corporation, and had been personal representative for the Don Cossack Chorus, the Curtis String Quartet, and Fritz Kreisler, among others.

Born in Las Cruces in 1903, he had an early career as a violin prodigy, and continued his career as a professional musician until 1930, serving as a member of the Chicago Symphony and the faculty of the Bush Conservatory. He entered the concert management field as Midwest representative for Columbia Concerts Corporation in 1931, and established his own concert management bureau in New York in 1933.

Surviving are his widow, Elizabeth; two sons, Richard and Philip; and his mother, Mrs. Katherine Stoes.



Paul H. Stoes

RALPH LEOPOLD

LONG BRANCH, CALIF.—Ralph Leopold, 72, pianist and teacher, died here suddenly of a heart attack on July 7. Five days previously he had completed sessions as a judge in the annual contests of the National Guild of Piano Teachers, and had come here to visit friends. Mr. Leopold, a native of Pottstown, Penna., was a pupil of Mme. Stepanoff in Berlin and made his debut in the German capital. Later he appeared in recital and with orchestra in other German cities. He made his New York debut at Aeolian Hall on Oct. 26, 1919. Besides playing and teaching, he was a Wagner authority; he had given many lecture-recitals on the composer's music and had donated various Wagner manuscripts to the New York Public Library music department.

RUTH HALLER SOKOLOFF

LA JOLLA, CALIF.—Mrs. Ruth Haller Ottaway Sokoloff, 69, noted patron of music, died here on July 20 after a long illness. She was chairman for music of the National Congress of Parents and Teachers in 1927 and 1929, president of the National Federation of Music Clubs from 1929 to 1933, and a representative of the Anglo-American Music Conference at Lucerne, Switzerland, in 1929. Mrs. Sokoloff was also chairman of the music committee of the National Council of Women from 1931 to 1941 and president of the organization from 1935 to 1941. She is survived by her husband, Nikolai Sokoloff, former conductor of the Cleveland Symphony and now musical director of the La Jolla Musical Art Society.

CHARLES FAULKNER BRYAN

PINSON, ALA.—Charles Faulkner Bryan, 43, composer and authority on American folk music, died suddenly at his home here on July 7.

A member of ASCAP and the Tennessee Folklore society, he was a recitalist and lecturer in American folk music, and assistant professor of music at Peabody College. His works include "The Bell Witch," a secular folk cantata; a "White Spiritual" Symphony; and "Cumberland Interlude".

SIGMUND FELLNER

Sigmund Fellner, 69, director of the costume department of the Metropolitan Opera Association, died on July 21 in the Bronx, N. Y. Mr. Fellner was associated with the costume department since 1923, and in 1951 became director of the department. Last year he received an award from the association for his long years of service. He is survived by five children, Harry, Robert, Mrs. Margie Flusser, Mrs. Helen Smith, and Mrs. Pearl Roth.

HELEN DE MOTTE

RICHMOND.—Mrs. Channing Moore Ward, 81, music critic for *The Richmond News Leader*, who wrote under the name of Helen de Motte, died on July 9 in a Baltimore hospital. She once studied music in Chicago with Arthur Friedheim.

ERNEST N. DORING

FORT WORTH.—Ernest N. Doring, 79, violin collector and editor of the magazine, *Violins and Violinists*, died on July 9 after a long illness.

Repeats

continued from page 12

procedure (which has gradually become a rule and which is in principle defensible) has not been followed by Beethoven.

Such an exception is to be found in the Menuet (really: Scherzo) of the First Symphony of Beethoven. The repeat demanded here for the first eight measures does not mean "once again", but is an indispensable completion of a structural unit, as the after phrase of a sixteen-measure period. The omission of this repeat in the *da capo* is a mutilation of the structure and causes a feeling of something abrupt and "unbalanced" or at least something short of breath—even if the ear can be forced to hear the eight-measure section as a period. The repetition of this section must be made in the *da capo*, even if the rest of the menuet is not repeated, as Beethoven actually intended that it should be.

To offer "authentic" substantiation of this procedure let us examine two analogous examples in which Beethoven puts the instruction "da capo senza ripetizione". In the Allegretto of the F major Sonata, Op. 10, No. 2, the D flat major trio is not followed by an unchanged *da capo* but by a varied repetition of the F minor main movement. In doing this, Beethoven varies the eight-measure first part twice, to be consistent with the repeat signs that make it a complete sixteen-measure period, while he does not pay such heed to the repeat sign at the end of the section. In the Scherzo of the Sonata in A flat major, Op. 26, the first part, the theme, forms a similar period of sixteen bars. But since the after phrase is written out as a varied repetition of the forephrase, the repeat sign is omitted. Therefore, the instruction "da capo senza ripetizione" (analogously with the procedure in the foregoing example refers only to the complex of the second and third parts.)

Cases in which the current performance practice can lead to errors, as in the Menuet of the First Symphony, will occur only in isolated instances. But this individual case seems sufficiently important to be mentioned for its own sake. And the Scherzo from Beethoven's Quintet Op. 29 should be at least mentioned here as a similar case.

Naturally, the repetition de-

* That the repetition of a cadence-like section even without alteration of the closing cadences can form the after phrase of a period must be maintained in contradiction to the opposing point of view taken by Leichtentritt in his "Musikalische Formenlehre". Further examples to prove this could be cited in great numbers.

† The same, for the same reason, in the Menuet of Haydn's "Military" Symphony.

manded here is not necessary for every eight-measure section enclosed in repeat signs that opens a menuet or scherzo. It is rather a question of whether the little section has the effect of an isolated fragment when the repeat is omitted, or whether it forms a new unity with the following section easily, as happens for instance in the Menuet from Mozart's "Eine kleine Nachtmusik", in which both sections, unrepeatable, form another period.

Empire State

continued from page 3

costumes, and the lighting were enough to suggest a satisfying illusion. Mr. Brownlee, the producer, and Basil Langton, the stage director, did adequately with the limited stage facilities at their disposal. (One of their main difficulties seemed to be creating the intimate atmosphere needed in the first and last acts of the opera on the long stage.) The performance, musically, was uneven, partly one imagines because the stage and the acoustical problems were new to the performers, the conductor, and the orchestra. The principals included Lucia Evangelista, as Minni; Gloria Lind, as Musetta; Eugene Conley, as Rodolfo; Frank Guarrera, as Marcello; William Wilderman, as Colline; Clifford Harvuot, as Schaunard; Ezio Flagello, as Benoit and Alcindoro; and Charles Kuestner, as Parpignol. The Symphony of the Air under Emerson Buckley played vigorously, sometimes roughly.

Other operas scheduled for the five week season include "Madama Butterfly" (Aug. 11 and 13), "La Traviata" (Aug. 18 and 20), and "Così fan tutte" (Aug. 25 and 27). Performances of Shakespeare's "The Tempest" with Sibelius' incidental music are announced for Sept. 2 and 3. Other conductors will include Alfred Wallenstein, Leroy Anderson, Morton Gould, Hugh Ross, Arthur Fiedler, Thomas Scherman, Tibor Kozma, and Izler Solomon. Among the soloists are Earl Wild and Eugene List, pianists; Leonard Rose, cellist; Oscar Shumsky, violinist; and Danny Daniels, solo dancer. José Limón and his company will appear on Aug. 24 and 26.

New Pitch Adopted By Standards Organization

STOCKHOLM.—At a meeting of the International Standards Organization here, on June 17, delegates from 37 nations agreed that the pitch of the basic tuning note "A" should be raised from 435 to 440 oscillations per second. The former pitch of 435 was set by an international congress in Vienna in 1885, but many musical organizations have been using the higher pitch in recent years. American musicians normally use the higher pitch of 440 for their "A"s.

Composers Catalogue Presents New Works

The Contemporary Composers Catalogue, Inc., has issued a number of works by modern composers hitherto unavailable because of the high cost of music publication. The organization cuts publication costs by issuing photo-offset reproduction from master sheets. Address of the organization is 315 East 17th St., New York 3.

Coenraad V. Bos



His career as a professional accompanist began in 1896, and he was chosen to accompany the first public performance of Brahms's "Four Serious Songs" in the presence of the composer in Vienna in the same year. He quickly came into association with Clara Schumann, Richard Strauss, Ludwig Wuelner, and other noted composers and musicians of the period.

In 1908, Mr. Bos came to the United States, and appeared in recital with many vocalists during the course of his long career here, including Marcella Sembrich, Ernestine Schumann-Heink, Frieda Hempel, Rose Bampton, Elena Gerhardt, Helen Traubel, Mack Harrell, Karin Branzell, and Nell Rankin.

He also served as accompanist for many noted violinists, among them Pablo Sarasate, Eugene Ysaye, Joseph Joachim, and Fritz Kreisler, and for Pablo Casals, cellist.

Mr. Bos was also a vocal coach, specializing in the field of lieder. He was a visiting lecturer at the Juilliard School of Music and at the Cincinnati Conservatory of Music, and received an honorary Doctorate in Music from the latter institution in 1953. He is the author of "The Well-Tempered Accompanist".

Mr. Bos is survived by his widow, Mrs. Else Bos; two daughters, Mrs. Herbert Grunfeld and Mrs. Hans Gutzeit; and three grandchildren.

New Music at Darmstadt

continued from page 6

met in the more ponderous works of his followers. Webern's dynamics are chiefly on the *piano* and *pianissimo* level; those of his followers tend towards *forte* and *fortissimo*.

On the basis of such considerations one cannot help wondering whether the post-Webernians are not committing a fundamental error in attempting to carry on and develop a style that is entirely personal to Webern. Is Webern not the end rather than the beginning of a development?

Among the commissioned works, Camillo Togni (Italy) contributed a setting for voice and piano of five poems by Georg Trakl called "Helian". It is difficult to say what Togni's musical gifts may or may not be, for he completely misunderstood the texts, which he set in German. It was a thoroughly unsuccessful and uninteresting piece of twelve-tone music, bogged down somewhere between Schönberg and Webern. Bernard Alois Zimmermann's "Perspectives" for two piano, on the other hand, was highly percussive and dissonant, but full of rhythmic vitality and convincing both in form and content. Peter Racine Fricker, the gifted young English composer, was represented by Three Movements for Viola Solo, which was so poorly performed that any opinion is bound to be a provisory one. It seemed to be a well-thought-out work that could be effective. There were no such performer problems in conjunction with Ghiseler Klebe's Second Sonata for Solo Violin, masterfully played by Rudolf Kolisch. Here, indeed, the shoe was on the other foot. The work was so brilliantly performed, and with such understanding, that it is hard to judge the music as such. One can only say that in the performance it received it was a good but not an outstanding composition.

Staged Works

There was much to hear apart from the commissioned works. The Darmstadt Landestheater performed the first two parts of Darius Milhaud's "Orestie" trilogy (after Aeschylus) as well as Stravinsky's "Persephone" and "Les Noces", the latter in a stunning performance. Other concerts, conducted by Rosbaud, Stokowski, Sanzogno, Fortner and Sacher, included works by Bartok, Messiaen, Schönberg, Berg, Webern, Stravinsky, Krenek, Seiber, Heiss, Vogel, Petrassi, Hindemith and Leibowitz. One of the most impressive of these was René Leibowitz's Concertino for Viola and Orchestra, admirably played by Michael Mann and conducted by Nino Sanzogno. This is twelve-tone music with individuality, in which the technique is a very suitable means to an end. It is impressive because it does not attempt to impress; it is sheer music and very good music. The same is true of Matyas Seiber's "Fantasia Concertante" for Violin and String Orchestra, the success of which was due not only to the high quality of the piece

but also to the masterful playing of Tibor Varga.

It is the particular merit of Kranichstein to present works that have already become classics of avant-gardist music: Schönberg, Berg and Webern. Schönberg's Suite for Piano, Op. 25, was played by Yvonne Loriod; Rudolph Kolisch supervised the rehearsals and performance of the "Ode to Napoleon", and the Südwestfunk orchestra under Hans Rosbaud gave an incredible performance of Schönberg's Variations for Orchestra, Op. 31, playing them with the same ease and virtuosity as they might have played "Till Eulenspiegel". The same program included Alban Berg's Chamber Concerto.

Of particular interest were three works of the seldom-performed Anton von Webern: Concerto for Nine Instruments, Op. 24; Symphony, Op. 21; and String Quartet, Op. 28. What a wealth of imagination and musicality shines through these strictly-constructed twelve-tone scores! And what craftsmanship! It is amusing and not particularly difficult to work out and follow in the score the course of the twelve-tone series on which they are constructed. The extreme clarity of the texture makes the analysis relatively easy. Such analysis reveals how the music is made but little or nothing as to why it is music and not sheer constructivism. Here, as in all great music of the past, the decisive factors are the composer's own personality and musical gifts. Such a work as the String Quartet, constructed practically on the interval of a seventh, remains one of the most fascinating pieces of the twentieth century.

Mozart Winter Festival Scheduled for Salzburg

SALZBURG.—A winter festival, commemorating Mozart's birth on Jan. 27, 1756, will be held in Salzburg from Jan. 21 through Jan. 30. At midnight on the anniversary of the Austrian composer's birthday, fanfares will be heard from the Salzburg Cathedral, and later during the day various Masses will be performed. "Idomeneo" will be given that evening.

Orchestras scheduled to appear during the ten-day festival include the Mozarteum Orchestra; the Vienna Philharmonic, under the direction of Karl Böhm and Edwin Fischer, the latter also appearing as piano soloist; the London Philharmonic, conducted by Herbert von Karajan, with Walter Gieseking as soloist; and the Bamberg Symphony, led by Joseph Keilberth, with Leopold Whach, clarinetist, as soloist. Recitalists listed to appear are Wilhelm Backhaus, pianist; Wolfgang Schneiderhan, violinist; and Irmgard Seefried, soprano. Chamber groups scheduled include the Vienna Octette. "La finta semplice" will also be presented in two performances.

Tchaikovsky Work For City Ballet Repertoire

A complete version of Tchaikovsky's "The Sleeping Beauty" will be added to the New York City Ballet's repertoire in the coming season. It will be given as the sole presentation of a four-week series beginning in March. The choreography by George Balanchine will be based on the original.

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Washington

continued from page 14

Quartet (George Steiner and Donald Radding, violins; Leon Feldman, viola; and Morris Kirshbaum, cello) in a concert of chamber works for the fourth of the Festival series on May 15.

Compositions presented were by the founder and members of the National Association for American Composers and Conductors, the latter all from the Washington area. Gordon Smith's Toccata for Piano Quartet and Walter S. Hartley's String Trio were given first performances. Henry Hadley's Piano Quintet in A Minor, Robert Parris' Second String Trio ("Lament for Joseph") and Robert Evett's Piano Quintet completed the program.

Jeanne Behrend's magnificent pianism brought an ovation for her contribution to the Festival on May 22 in compositions by Foss, Persichetti, Helen Weiss, Gail Kubik, Palmer, Barber, Moor, Lessard, George Rochberg and Copland. The Festival closed on May 29 with William Masselos playing Charles Ives' Piano Sonata No. 1 and the Choir of St. John's Church, Georgetown, Westervelt Romaine, director, singing Randall Thompson's "Alleluia" and "The Peaceable Kingdom."

The Metropolitan Opera played two performances in the Capital Theater, offering "La Traviata" on April 25 and "Faust" on April 26. The cast for "La Traviata" included Licia Albanese, Richard Tucker, Leonard Warren, Margaret Roggero, Maria Leone, Gabor Corelli, Lawrence Davidson, Calvin Marsh and Osie Hawkins. Fausta Cleva conducted. Giuseppe Campora, Dorothy Kirsten, Jerome Hines, Robert Merrill, Mildred Miller, Thelma Votipka and Lawrence Davidson sang the principal roles in "Faust".

The Washington and Cathedral Choral Societies were heard in Beethoven's "Missa Solemnis", given a masterful reading by Paul Callaway in Washington Cathedral on April 25. The Societies last sang this exacting work four seasons ago. The soloists were Ellen Faull, soprano; Eunice Alberts, contralto; David Lloyd, tenor; and Kenneth Smith, bass.

Dietrich Fischer-Dieskau, German baritone, made his Washington recital debut at Dumbarton Oaks in two concerts devoted to the music of Franz Schubert (April 28 and 29). He was accompanied by Gerald Moore. Mr. Fischer-Dieskau's voice in person exceeded the fine impression his recordings had made in advance. His interpretative perception, projected solely

through tonal color and inflection, was disciplined by superb musicianship.

On the first evening of the Schubert series, Leon Fleisher, pianist, with Alexander Schneider, violinist, opened the program with the Sonata in A minor. These two were joined by Karin Tuttle, viola, Bernard Greenhouse, cello, and Julius Levine, bass, for the "Trout" Quintet to close the program. —THEODORE SCHAEFER

Future Plans Listed By National Symphony

WASHINGTON, D. C.—The National Symphony, under Howard Mitchell, will celebrate its 25th anniversary during the 1955-56 season.

Soloists scheduled to appear include Robert Casadesu, Claudio Arrau, Oscar Levant, Earl Wild, Alexander Brailowsky, Grant Johannesen, Evelyn Swarthout, and Margaret Tolson, pianists; Yehudi Menuhin, Nathan Milstein, and Werner Lywen, violinists; Gregor Piatigorsky, cellist; Margaret Harshaw, soprano; Sylvia Meyer, harpist; and Anna Russell, comedienne.

Guest conductors and composer-conductors will include Willem van Otterloo, David Rose, Paul Callaway, Warner Lawson, Leonard Bernstein, Aaron Copland, and Norman Dello Joio.

Choral works scheduled are Beethoven's Ninth Symphony, Rossini's "Stabat Mater", Mozart's Requiem, Orff's "Carmina Burana", Handel's "Messiah", and concert stagings of Mozart's "Don Giovanni" and Mousorgsky's "Boris Godounoff".

The choir of the National Presbyterian Church, Theodore Schaefer, conductor, will sing with the National Symphony, on Jan. 11, Aaron Copland's "Canticle of Freedom", with the composer conducting.

Special programs in honor of the Mozart bicentenary and of Sibelius' 90th birthday are also planned. A commissioned work by Paul Creston (his Fifth Symphony), a work by Norman Dello Joio commissioned by the Koussevitzky Foundation, and three prize-winning works of the National Symphony's 25th Anniversary Composition Contest will receive world premieres.

Metropolitan Loses \$218,223 in 1953-54

The Metropolitan Opera Association lost \$218,223 for the 1953-54 season. This was \$1,607 less than the operating loss for 1952-53. The previous (1953-54) fiscal year's operating expenses amounted to \$4,572,465, which exceeded the income by \$354,360, but contributions were able to cut the loss to \$218,223.

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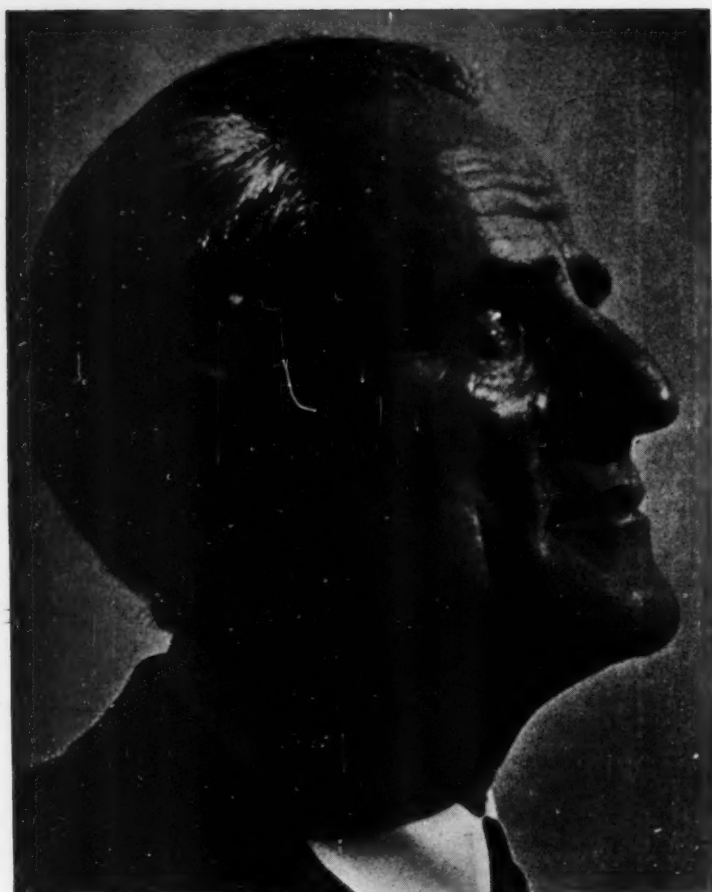
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